

# THE INLAND PRINTER

F. W. Goudy

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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## A BAD BEGINNING.

BY T. B. WILLIAMS.

IT was a dreary evening when our friend Rush returned to his place of toil to ponder over many a perplexity, and especially to consider the contents of the following letter:

*Mr. John Rush, 13 Printers' Row, City:*

DEAR SIR,—We have taken the liberty to deduct \$3.50 from your price for printing 50,000 copies Form No. 1234, and return invoice for correction. We consider the price (\$54) excessive. Please forward corrected invoice immediately.

Yours truly, RICH MANUFACTURING COMPANY.

The recipient of this decidedly cool note was not a man of long nor broad experience in the printing business. This was the third expression of disapproval from the same company. The first had been more gentle:

We notice by your invoice of the 2d instant that you have charged about twenty per cent more than we have been accustomed to pay for the printing of Form No. 1210. Although this was a small order, we trust you can arrange to handle our work upon the same terms as other printers. We will be compelled to supply our own paper for future orders given to your firm. The printing was quite satisfactory.

With letter No. 2 came the distinct rumblings of an earthquake:

We have frequently forwarded you orders for printing without asking for quotations. Your charge for printing Form 1222 is just \$4.50 in excess of amount paid to last printer for the same work. Please send corrected invoice and explanation.

The printer was puzzled upon the receipt of letter No. 1, and could not understand by what method this firm had arrived at its deductions. In figuring the work he had charged a commission of but ten per cent on paper, for he was aware that the Rich Manufacturing Company often supplied their own, and he had reduced his usual price for presswork as an offset. Hitherto he had managed to get fair prices from this firm and no fault had as yet been found with the quality of his work. At his earliest convenience he called upon the Rich Manufacturing Company and assured them that in

future he would keep within the limits of prudence. After a short interval letter No. 2 comes demanding a reduction of \$4.50 and an *explanation*. Knowing that the company was very exacting as to the quality of the work they received, and that only the most careful printers had their patronage, the reduction was made and a "satisfactory" explanation given.

The earthquake came with letter No. 3, and Rush was in a distressful state of mind. Few firms in the city had the same amount of patronage to bestow as that of the Rich Manufacturing Company, and our friend had earnestly endeavored to give them a practical illustration of his ability to execute their work with all the finish and promptitude of a first-class printing establishment, and had signally failed. Why? We shall see.

Prior to his entry into business, Rush had received his education as a printer from a long-established firm which had imparted to him their methods of estimating upon work, but not conducting a business. Rush had by thrift managed to amass a sum sufficient to launch in a modest way into the printing business, and commenced operations with a first-class outfit of type, a small paper cutter, two platen presses, and a pony cylinder. The last mentioned was modern and "almost new." It had proved to be a *little small* for the first purchaser, but had been recommended to our friend by the traveler on account of its newness, and as being "just the thing" for a man "starting up," and then it was "cheap" and the "terms easy." It was true that it would not print a sheet of royal or double crown paper, but "it would," said the press agent, "print a sheet of post, and, on a pinch, it would take a sheet of royal," and "that was all a man needed for a little printing office"—as the business grew he could well afford to invest in a larger press; and he was reminded, too, that in case of emergency he could divide forms and print half as much at a time as he would if he had a larger press. Unfortunately for Rush, the traveler's advice prevailed.

This was an awakening for Rush, and he had by chance discovered why a competitor had printed this work for \$50.50, and sick at heart he hastily penned a few lines to a printing press manufacturing company and departed for home a wiser man.

Up to this crucial point Rush had scorned advice. A certain traveling man had once suggested to him the benefits of printing his work in duplicate wherever feasible, and now his mind reverted to that occasion. Fortunately for him it was this man who was appointed by the company to call upon him.

It seemed strange to a man whose duties had brought him into contact with many more thoughtful, but few more ardent printers than Rush, that he had until now followed with such implicit submission the spirit of printers of the old school. He reiterated the statement that he believed every man was benefited by taking advantage of the progress made in the manufacture of printing machinery and of other economical devices which in the course of a few years have effected so complete a change in the printing business. He also



Photo by F. E. Foster, Iowa Falls, Iowa.

THE LITTLE BROWN JUG.

enlarged upon the fact that a printing office containing a cylinder press should be equipped to print a sheet of paper of somewhat large dimensions. The small cylinder press would undoubtedly be an accelerative factor in a larger pressroom, but on account of its limited capacity it was valueless to Rush.

It was a trying ordeal for Rush to muster sufficient courage to sell his "pony" and order a new press, but he finally consented, and he bought a paper cutter that would cut a sheet of paper 42 inches in length. He

now has two cylinder presses, and in ordering the second one he again increased the size, and is now cautiously considering the advisability of installing a pony press "just a size larger" than the one he had in days gone by. He has another platen press, too, which is a counterpart of old No. 2 (save that it *is* new) and these presses are always employed. The work of the Rich Manufacturing Company is now practically controlled by him, as also the printing of many other first-class business houses, and he seldom gets less than a commission of twenty per cent upon paper which passes through his hands. He is now a strong advocate for electrotyping, and his presses are always operated to their fullest capacity of printing surface "wherever feasible."

Written for THE INLAND PRINTER.

#### DISCRIMINATION IN THE USE OF WORDS.\*

NO. XIV.—BY F. HORACE TEALL.

AN unaccountable affectation, without justification of any kind, is the use of "limb" instead of "leg." It is purely colloquial, and less common even in speech than it used to be. When a leg is spoken of it should be called a leg, not a limb. An arm is also a limb. The prudishness that dictates this misuse of a word is not commendable.

The use of "loan" as a verb is said to be objectionable, and it has even been asserted that there is no such verb. Alfred Ayres notes this assertion, but says that the verb has been found in our literature for more than three hundred years. A strange saying by him is that "it is only those having a vulgar penchant for big words that will prefer it to its synonym 'lend.'" It is not in any sense a bigger word than the other. "Lend" is preferable, but only through conventional choice, "loan" being philologically just as good, though "lend" is said to be older.

When the real meaning is merely small, slight, scant, low, reduced, or anything similar, it is better not to use "limited" in place of the more accurate adjective. William B. Hodgson, in "Errors in the Use of English," says that the phrase "limited pecuniary circumstances" might be defended, because it is the exact reverse of "unlimited," etc. But he says that "limited" is unquestionably wrong in speaking of a limited price or a limited acquaintance with certain writings. In fact, these expressions may be as good as any, their propriety depending altogether on intention, which in such a case can be positively determined only by the writer.

"Pants," says Alfred Ayres, "are worn by gents, who eat lunches and open wine, and trousers are worn by gentlemen, who eat luncheons and order wine." His objection to the first set of terms is reasonable, with the exception that "lunch" is placed in company with which it does not belong. It is true that the affectation of considering "luncheon" as more elegant than "lunch" is very common, but it has no basis in

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philology or common sense. C. W. Bardeen, in "Verbal Pitfalls," truly classes "lunch" as a word that, though harped at by some critics, may be considered legitimate. The origin of the objection to the shorter word is not known to the present writer, and no reason for it is apparent. Ayres says the word is barely recognized in the dictionaries, but it is not easy to find a reason for this assertion, as they all recognize it fully, and it is the root-word from which "luncheon" is derived. We repeat, there is no reasonable ground for objecting to "lunch," other than an unaccountable fad of preference for "luncheon," that is by no means universal.

A common phrase said to be indefensible is "to make a visit." Properly, we pay visits, and do not make them. Fitzedward Hall, in "Recent Exemplifications of False Philology," criticises Richard Grant White for writing "to make a visit," which, says Dr. Hall, "whatever it once was, no longer is English." This seems to imply that the expression was at some time in good use, and, as "make" is applicable in so many connections, that does not seem unlikely.

"Malaria," says Alfred Ayres, "is not the name of a disease, as many persons seem to think, but of the cause of a disease, or perhaps of diseases." Etymologically and originally, the word means only bad air; but, like many other words, this has undergone evolution, until now it is seldom used as anything but the name of a disease.

In "Verbal Pitfalls," C. W. Bardeen classes "me" in the nominative case among expressions that are indefensible. There is good evidence that it has not always been so, and even that it finds defenders now, though probably only among those who think an expression once good is always good. Nevertheless, Mr. Bardeen is right, and "me" is never a proper nominative. Dean Alford says: "English men, women, and children go on saying 'It is me,' and will go on saying it as long as the English language is spoken." The Dean is right in this statement of fact too, but it is also a fact that in doing so their grammar will be incorrect. Latham justifies "It is me," but not "It is him" (or her), but one is as good as the other. The following assertion appeared in a review in the *Century Magazine*, July, 1882: "Philologically speaking, 'It is me' is just as correct as 'It is you.' The difference between them is that the latter is sustained by the authority of all good writers and speakers, the former merely by the authority of some."

The same confusion of cases persists in "you and I" instead of "you and me," though it should be easy and natural to distinguish between them. Where "I" or "me" would be used in speaking of one's self alone, it should be used in connection with the other pronoun.

The adverbs "merely," "only," "simply," and "solely" are almost identical in one of their uses, and yet they have really differing senses even in that use. Choice of any one rather than any other is not always

easy to make, and in many instances no deliberate choice need be made. One writer says that "merely" is sometimes misused for "simply," and that "merely" means only, solely, as in "We went merely out of curiosity." He cites the sentence, "What you tell me is simply astounding," as correct, and presumably as one in which no other adverb should be substituted for the one used. The difference between the adverbs is not stated, so the distinction is not made clear. No dictionary indicates



Photo by Pearson, Des Moines, Iowa.

"WHAT SHALL WE DO WITH THE PHILIPPINES?"

any distinction, yet there is a real choice, depending on intention, so that one person cannot always tell whether another should have used a word other than the one selected. It does not seem possible to demonstrate incorrectness in saying that one went simply, solely, or only out of curiosity, though it may be doubted that any one would say that anything is merely, only, or solely astounding. Usage gives to "simply" an intensive quality not etymologically inherent in any of the words, and makes the others exactly synonymous with "simply" without this quality.

If all words had to be inflexibly restricted to real etymological meanings—as some words must be, for various reasons—we should use the participle "mistaken" only to express a being misunderstood; but it is used for making a mistake, or misunderstanding and misstating. The Standard Dictionary, in its "Faulty Diction" appendix, says: "The anomalous use of 'mistaken' has naturally attracted the attention of speech-reformers; we ought to mean, 'You are misapprehended or misunderstood,' they tell us, when we say 'You are mistaken,' and if we mean 'You are in error,' we ought to say so. But suppose the alleged misuse of 'mistaken' gives rise to no misunderstanding

whatever—that everybody, high or low, throughout the English-speaking world, knows what is meant when one says ‘You are mistaken’—in that case, to let alone seems to be wisdom. The corruption, if it be one, has the sanction not only of universal employment, but of antiquity.”

(To be continued.)

Written for THE INLAND PRINTER.

### ELECTROTYPING—CASTING.

NO. XVIII.—BY C. S. PARTRIDGE.

THE length of time required to deposit a shell of given thickness depends on the current-strength employed and the condition of the solution and connections. According to Gore, a current density of 17.94 amperes per square foot will deposit .001 inch of copper per hour; 35.88 amperes will deposit .002 per hour, and so on. Having ascertained the current-strength available there would be no difficulty in calculating the time necessary to obtain a deposit of any required thickness provided it were certain that no variation in the current would occur, and that the connections would remain clean and in perfect contact, for having once ascertained the time required to deposit a satisfactory shell, it would be safe to assume that the same results would be obtained thereafter; but carelessness in the preparation of molds, as well as dirty rods or connections, sometimes delays the action of the current, and the electrotyper, after the calculated time, usually separates one corner of the shell from the mold with a sharp-pointed tool, and tests its thickness by bending it back and forth. This would seem to be a “rule-of-thumb” method of working, but constant practice makes the workman so expert that he seldom makes a mistake. In establishments where the volume of work is large, it is customary to provide time tags which may be attached by clothes pins or other devices to the molds or cross-rods. When the mold is



FIG. 15.—ELECTROTYPERS' FURNACE.

suspended in the bath, a tag is attached on which is written the hour it is due to come out. In this way the electrotyper is enabled to keep tab on his work and avoids waste of time in testing work which has been insufficiently exposed; for while it sometimes happens that a longer time is required to deposit a shell than

would be indicated by the voltmeter or ammeter, it never takes less than the time so indicated.

The electrotypers' sink should be of ample dimensions and should be provided with an unlimited supply of hot and cold water. The cold water faucet should be a hose bib, to which should be attached a short piece of hose terminating in an adjustable nozzle, to provide either a spray or a strong stream of water as circumstances may demand. The hot water should be kept in a tank at one end of the sink, from which it may be dipped as needed. One end of the sink should be provided with a hinged apron to protect the operator and the floor

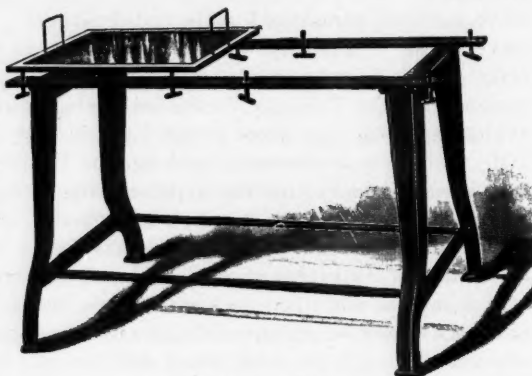


FIG. 16.—LEVELING STAND.

from the spray when using a strong head of water such as is necessary in washing out molds.

Electrotypers' furnaces were formerly constructed of brick with an iron kettle and face plate. These furnaces are, however, seldom seen now, the modern furnace (Fig. 15) being constructed of iron, lined with fire brick. It occupies less room than the old style furnace, is set up several inches from the floor to provide an air space underneath and thus minimize the danger from fire, and it may be moved from one place to another when desired without tearing it to pieces. The kettle is square or oblong in shape, for convenience in floating the backing pans, and is about six inches deep. A wide flange or shelf extends around the top of the furnace to provide a convenient resting place for the backing pans and body molds. The floor under the furnace and for some distance in every direction should be covered with heavy sheet iron, about No. 16 gauge.

The leveling stand (Fig. 16), upon which the backing pans rest while the cast is poured, is a light but substantial framework of iron whose upper rails are provided with T-screws which may be so adjusted as to keep the pan always in a level position and thus insure a cast of uniform thickness.

The backing pan (Fig. 17) is a plate of iron or steel planed perfectly true and surrounded with a raised edge whose height determines the thickness of the cast. The pan is provided with handles to facilitate handling. Where the pans are large it is customary to handle them by means of a crane with an arm of sufficient

length to swing them from the furnace to the leveling stand. Backing pans should always be kept perfectly clean, and to that end should be scoured after each cast. Unless they receive proper attention in this respect they will soon become rusted and totally unfit for the purpose for which they are designed; for to assure a perfect cast it is essential that the shell shall lie perfectly flat upon a smooth and level surface.

Backing metal is composed of lead, tin and antimony. A popular mixture is lead 90 pounds, tin 5 pounds, antimony 5 pounds. However, the proportions of tin and antimony are sometimes varied. Some electrotypers prefer 4 pounds of tin and 6 of antimony, and others 6 pounds of tin and 4 of antimony. The requirements are that the metal shall be soft enough to straighten easily under the hammer and punch, yet not

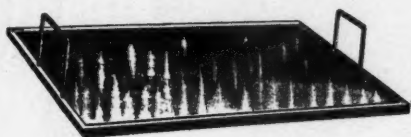


FIG. 17.—BACKING PAN.

so soft as to crush down on the press, and it must contain tin in sufficient quantity to insure perfect adhesion of the metal to the copper shell.

Having deposited a shell of satisfactory weight, the mold is removed from the bath and placed in the sink in a slanting position. After cutting the connections, a small quantity of hot water is poured over the mold, beginning at the upper end and allowing it to flow down over every portion of its surface. The heat softens the wax and releases the shell, which should be carefully handled to prevent buckling or bending. After rinsing the shell in cold water it should be washed with hot potash to remove the film of wax which will still adhere to the copper. The shell may be placed on a slanting board over the lye kettle and scrubbed lightly with a soft brush, and then rinsed with potash and afterward with clean water. Unless the shells are to be immediately backed up with metal, they should be placed in a shallow, lead-lined box partially filled with water slightly acidulated with sulphuric acid. If the shells are permitted to become dry they will tarnish and will not readily amalgamate with the backing metal.

In order to effectually unite the backing metal to the shells it is essential that the back of the shell shall be perfectly clean, and that it shall be first covered with a coating of solder or with tin foil, which becomes solder when mixed with the lead in the backing metal.

Tin foil may be purchased in rolls of any desired width and thickness. A convenient size is five or six inches in width and about .002 inch in thickness.

To thoroughly clean the shell it should be brushed over with a solution of chloride of zinc, which may be prepared by dissolving scraps of sheet zinc in muriatic acid to saturation and adding twenty-five per cent pure water. The zinc should be dissolved in a wide-mouthed bottle in the open air, as the fumes given off are disa-

greeable and poisonous. The zinc solution may be applied with a bristle brush, and the operation may preferably be performed on a glass-topped table or on a sheet of heavy plate glass placed on the workbench. Glass is preferred because it is not affected by acid and may be easily kept clean.

After cleaning with the tinning solution the shell is covered with tin foil and placed face down in the backing pan, which has been previously heated by floating it in the molten metal, whose temperature should be sufficiently high to scorch a piece of white paper without burning it. The tin will almost immediately melt and cover the shell with a thin coating. If preferred the shell may be placed on an iron plate heated by gas instead of in the backing pan, the object being to melt the tin foil on the shell. After the tin is melted the backing pan should be immediately transferred to the leveling stand and the shells covered with molten metal, pouring it on slowly from a small ladle and holding the shell down with a stick or any convenient instrument if it shows any inclination to rise to the surface of the metal.

To expedite cooling of the cast a small blower may be placed on the floor under the leveling stand in such a manner that a stream of air may be directed against the bottom of the pans.

(To be continued.)



From collection of H. W. Fay, De Kalb, Ill.

Photo by Rowley.

"SEEN BETTER DAYS."

#### VERY USEFUL.

Inclosed please find money order for \$2, our subscription for the coming year to your paper [THE INLAND PRINTER]. We have found it very useful in our little office, and are enabled by its assistance to get out many little designs we never would have thought of otherwise.—Sisters of Notre Dame, San Jose, California.





From a painting.

AN ORIENTAL BELLE.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published monthly by

## THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.  
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 34 Park Row, corner of Beekman street.  
GEORGE E. LINCOLN, MANAGER.

VOL. XXII. NOVEMBER, 1898. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.**—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.  
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.  
RATHBUN, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.  
A. W. FENKOSSE & Co., 44 Rue Notre Dame des Champs, Paris, France.  
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.  
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

### EDITORIAL NOTES.

HALF-TONES having become an accepted feature of newspaper illustration, they are now finding their way into the advertising columns. The New York *Daily Tribune* of September 29 is the first of the great newspapers to use half-tones in its advertising columns, so far as observed.

THE souvenir postal card seems to have received but little attention in America as compared with Germany. Many printers are good amateur photographers, and, by half-toning some of their productions, unique cards could be produced to advertise their own business or that of their customers.

THIRD-CLASS mail matter has been ruled to include "all impressions obtained upon paper or cardboard by means of printing, engraving, lithography or other mechanical process easy to recognize, except the typewritten letter or manifold copy," these latter being classed as first-class matter.

PERFORATED inserts are not uncommon in the magazines or trade papers, this being the manner in which the astute advertiser seeks to get around the rules of the post office, which dictate that all inserts shall be a permanent and fixed part of the magazine or book. Under a ruling of the Third Assistant Postmaster-General on the use of perforated coupons or perforated inserts, postmasters are directed to hold all periodicals containing such inserts subject to postage at third-class rate.

THE influence of the articles by Mr. Ernest Knaufft which have appeared in THE INLAND PRINTER for some time is indicated by the increasing number of specimens of drawing which printers are sending in. While this is gratifying testimony to the value of Mr. Knaufft's instruction, THE INLAND PRINTER cannot undertake to criticise the work of students or advise them in other ways. There are a number of good schools and teachers who can advise and pass upon the work of art students, and THE INLAND PRINTER refers the artist-printers to them.

### GREATER TRADE RECIPROCITY NEEDED.

WHILE the discussion of a partisan measure might not be entirely in place in the columns of a technical journal devoted to the art of printing, evidence repeatedly coming before THE INLAND PRINTER leads us to transgress in this regard sufficiently to remark that a little laxation in our import duties along certain lines would result in a considerable benefit to American manufacturers of printing machinery and appliances. A few days ago THE INLAND PRINTER received a letter from a well-known manufacturer in Leipsic, in which it was set forth that the high duties charged by the United States and the consequent lack of reciprocal arrangements with European countries would compel the writer to discontinue business arrangements which he had

maintained for some time with certain American business houses.

An American manufacturer to whom the incident was related agreed in a measure with our Leipsic correspondent. "It is undoubtedly true," he said, "that the closing of our markets to foreign producers prevents our manufacturers from doing business with a great many foreign countries which would otherwise be glad to do business with us. Even where no retaliatory tariff law is enacted to meet our import duties, the effect of our laws is to create a prejudice against things American which acts just as effectively as a barrier to trade.

"The countries of Europe should afford American manufacturers of printers' and bookbinders' machinery, of printing inks, etc., a profitable field. Not alone are our products in this line superior to those of our foreign competitors, but, thanks to our labor-saving machinery and more skilled workmen, they will compare very favorably in the matter of price if given equal opportunity in the same markets. But this market will never be opened to us unless America shows some disposition to offer reciprocal advantages.

"I believe one of the results of our late war with Spain will be to teach us that we can no longer remain isolated from European influences, either political or commercial, and that the field for our manufactures must broaden with the expansion of our ideas which the result of the war is fast bringing about.

"A freer and wider give-and-take policy is what the manufacturers of the United States want today."

#### A COSTLY MECHANISM.

**M**R. PHILIP T. DODGE, president of the Mergenthaler Linotype Company, has presented to Cornell University, through Doctor Thurston, of Sibley College, what is said to be the costliest piece of machinery ever constructed. It is the original Paige typesetting machine, the only one of its kind ever built, which was constructed at an expense of nearly \$2,000,000. Besides being the costliest piece of machinery in the world, it is, at the same time, one of the most remarkable and ingenious. It consists of over 19,000 parts and has 800 bearings for shafts, about half of the shafts rotating continuously and the rest intermittently. The students of Cornell can here study the cam in all its glory. This machine will select the type, place them in a raceway and move them along until a line is set up; it then inserts the exact spaces required and conveys the justified line to the galley, either leaded or solid, and registers each line as set. In distributing, it advances the column of type line by line to a testing mechanism, where all defective type are cast out. The perfect type are advanced to a selecting mechanism, where type which have been turned end for end or otherwise disarranged are removed; then all such characters as the asterisks, daggers, etc., are separated and the regular characters are advanced to their proper channels. The most complex part of the entire machine is the justifying mechanism. Each key upon the

keyboard when pressed averages four and one-half type, and no person short of a college professor could hope to become an expert operator. Anything not right, even of the minutest kind, causes the keyboard to lock, thus giving instant warning to the operator. The original application for patent contained 204 sheets of drawings, having over 1,000 separate views. The justifying part was made the subject of a second patent which contained 81 sheets of drawings. The case was eight years pending in the Patent Office, and the Government lost thousands of dollars in examining, printing, etc., before the patent was granted. The invention was a failure in a commercial sense, for, even after the first machine was perfected, it was impossible to build the machine so that it could be sold. The machine occupies floor space 11 feet 6 inches by 3 feet 6 inches, has a maximum height of 6 feet 6 inches, and weighs about 5,500 pounds. The new gift to Cornell is all the more interesting inasmuch as it was in the construction of this machine that Mark Twain sank some of his fortune. It is not known yet when the machine will reach Ithaca. As soon as it arrives it will be placed in the Sibley Museum. □

#### THE SPECIMEN EXCHANGE.

**T**HE Inland Printer Specimen Exchange is having a very steady and healthy growth. More applications are being received than can be accommodated at once, as, so far, only two cases have been put out. Canada wishes a case, and provision will be made therefor in the near future. The following letter is a specimen of many received:

To the Editor:

HAMPTON, IOWA, October 4, 1898.

I was very much pleased and surprised at the contents of Specimen Case No. 1 which I received September 7. The amount of information gleaned from the contents and the criticisms in *THE INLAND* have proved invaluable to me in my work. I found the time (six days) much too short to review the specimens as they should be, having only the evenings in which to look them over. I presume that the plan which I adopted will be of use to members that will receive the case, and I will give it. I took a pad of paper and when I came across a specimen that I thought would be of use to me in my work I drew a rough diagram of it, and am keeping it for future reference, not forgetting in each case where there was a criticism to make note of it. The Exchange cannot help but be of great service to progressive printers, and every man who wishes to be up with the times and note the faults of many printers should become a member of the Exchange. Wishing you much success in the work which you are carrying out, I beg to remain,

Yours, fraternally,

F. M. BILDERBACK.

For the benefit of prospective and new members we reprint the rules which govern the Exchange:

#### RULES GOVERNING INLAND PRINTER SPECIMEN EXCHANGE.

1. Members must be subscribers of *THE INLAND PRINTER*.
2. Six days is the full time limit for keeping the specimen case.
3. At the expiration of time limit, the case must be immediately forwarded to the person whose address appears next in rotation on the list of members.
4. Specimens must be replaced in good order in the envelopes from which they have been taken. Do not examine more than the contents of one envelope at a time, and then



replace them in the envelope again. This will avoid the possibility of mixing the samples.

5. Express receipts must be mailed to Ed S. Ralph, Springfield, Ohio, immediately after expressing the box.

6. Care and cleanliness must be observed in handling the specimens, so that they will be kept in good condition.

7. At the time of sending express receipt, an account of the condition of specimens must accompany the receipt.

8. Members must send six specimens of their work every three months for the purpose of replenishing depleted cases.

9. Members must pay the express charges on the case.

10. Members who become better workmen, and whose specimens have a value, will be placed on the list where no rates are charged.

11. Violation of any of the foregoing rules will terminate the membership.

#### THE LAW AND THE LABEL.

THE INLAND PRINTER must confess to some surprise at the action of the Allied Printing Trades convention, in session at Syracuse, New York, in condemning the editorial which appeared in the October issue of this magazine anent the union label question. THE INLAND PRINTER was far from condemning the use of the label as a means to building up the organizations. In fact, the editor has repeatedly approved of the label when its use is brought about in a legitimate manner. What THE INLAND PRINTER contended for was a decisive ruling on the question of the right of municipal governments to compel its use upon public printing. The question has come up in many States, and in a variety of different forms, and it is due to the employing printers, no less than to the unions, to have a correct and final settlement of the question for all time. That this view should meet with the disapproval of the New York printers is a matter to be regretted, and we can but believe that the members who were so free in their expressions of disapproval could not have given the article a careful perusal. Surely, the printers do not object to submitting the question of the constitutional right of municipalities to compel the use of the label to the highest authority in the land for an opinion. If they do, by their very objection they confess to the weakness of their cause.

Written for THE INLAND PRINTER.

#### MUSIC PRINTING.\*

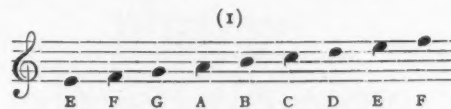
NO. II.—BY W. H. DRIFFIELD.

THOUGH a knowledge of the theory and practice of music is not essential, still, it is to the advantage of a music compositor to have some idea of the rudiments of music. As acquaintance with the rules of grammar and composition give an ordinary compositor a great advantage over his less learned brethren, so a knowledge of the theory of music enables a music compositor to turn out work more correctly and judiciously than those unacquainted with the information. We have, therefore, deemed it advisable to preface the description of the actual work of composition with a few remarks on the rudiments of music. (Parenthetically, it may be well to state that the word "composi-

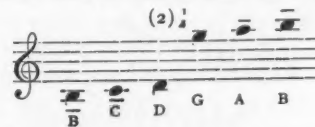
tion" must be understood in this article as applying to music-typesetting; not composition from a musician's standpoint.)

First learn the names of the notes on the treble and bass staves. In ordinary music the treble line is first, and the bass line second, so that if there were no other mode of distinguishing the two, their position is always known; but the correct way to distinguish them is by the clef placed at the commencement of each line. This sign denotes whether the notes have to be played or sung in the treble, bass, or tenor scale. For appearance of these signs see Synopsis, Nos. 270, 271, 272.

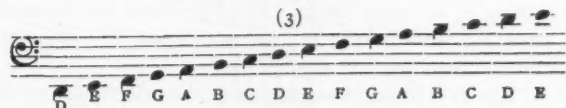
The notes are placed on a staff, which consists of five parallel lines with four intervening spaces, and are always read from the bottom upward. The names of the notes in the treble staff are as follows:



Notes which have to be written beyond the compass of the staff are placed on short additional lines called "leger" lines, and in the spaces intervening, thus:

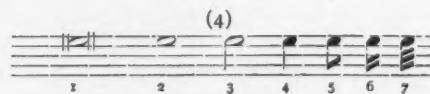


It will be noticed the position of the notes in the bass staff is lower, and read as follows:



To determine the key of any music, smaller signs, called sharps and flats (Syn. 283-288) are placed at the beginning of each line, immediately following the clef, and signify that all notes placed on the same line or in the same space must be played either sharp or flat, as the case may be, unless contradicted.

Various kinds of notes are also requisite to denote the time value attached to each, and for this purpose we have the following list of notes, each note being half the time value of the one preceding it.



These notes are named as follows: "1, the breve; 2, semi-breve; 3, minim; 4, crotchet; 5, quaver; 6, semi-quaver; 7, demi-semi-quaver. The relative time value of these notes may be easily understood when it is remembered that in a bar of common time there are two minims or their equivalent—as four crotchets, eight quavers, sixteen semi-quavers, and so on; in a bar of  $\frac{3}{4}$  time, or  $\frac{9}{8}$  time, there are three minims or their equivalent; in a bar of  $\frac{2}{4}$  time there are two crotchets or their

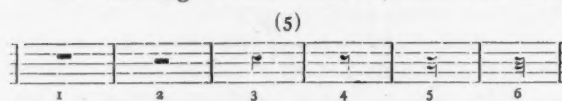
\*All rights reserved.

equivalent, and in a bar of  $\frac{3}{4}$  time three crotchets or their equivalent.

Bars are equal divisions of time, and consist of straight lines drawn through the staves (Syn. 273, 274); double bars (Syn. 275) denote the end of a strain or piece. Time is denoted by figures (Syn. 293-299), or, in the case of common time, by a character shaped like an ordinary roman c (Syn. 278, 279), placed immediately after the signature in the first line only, its repetition in succeeding lines not being necessary except for an alteration in the time.

When a rest is required, other signs, of equal value with the notes from which they receive their names, are used, and denote that silence has to be observed for the period of time which they represent.

The following are the rests: 1, semi-breve rest;



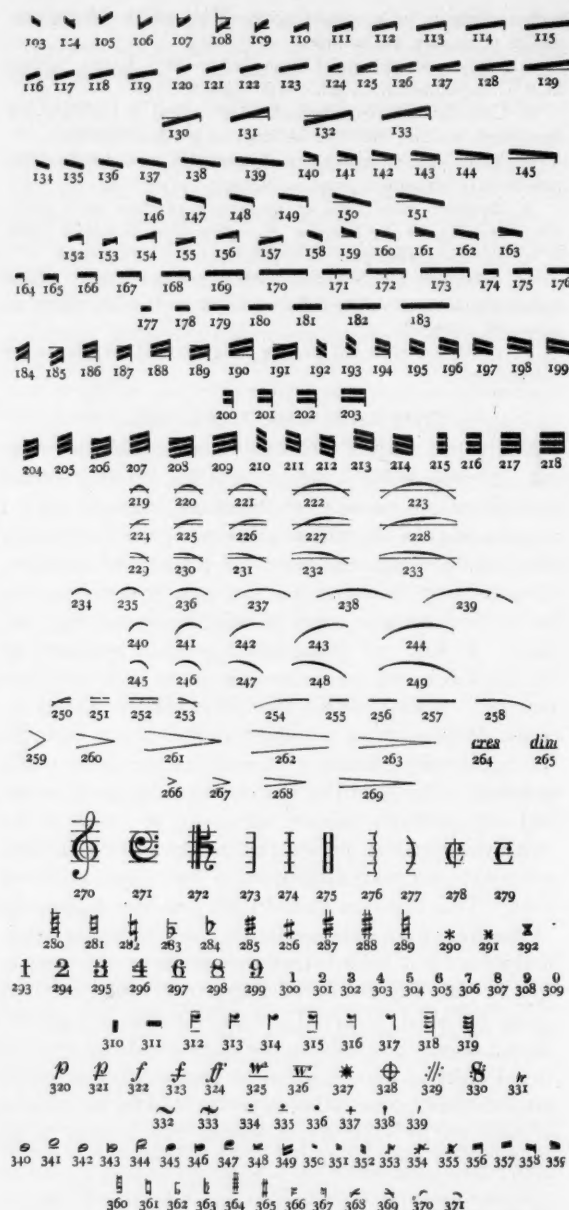
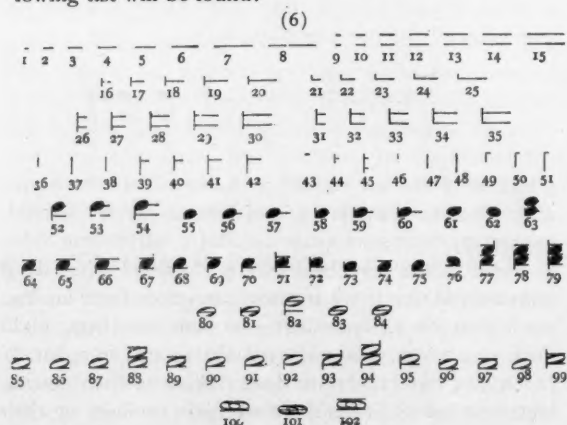
2, minim rest; 3, crotchet rest; 4, quaver rest; 5, semi-quaver rest; 6, demi-semi-quaver rest.

Dots (Syn. 334-336) placed after any note make that note half as long again in its time value: thus, a dotted minim would be equal to a minim and a crotchet; a dotted quaver equal to a quaver and a semi-quaver, and so on. Dots placed after the signature and in any subsequent part of a tune intimate that all the music between them must be repeated. The letters *D. C.* placed over a double bar have the same use. When dots are placed only before the double bar with the letters *D. S.* over them, the piece must be repeated from the place where a sign somewhat resembling a cap S (Syn. 330) is placed.

The preceding, though a very elementary survey of the theory of music, will enable the student to form some idea as to the use of the various characters with which he will have to familiarize himself, and will also prove helpful to those engaged in the sister arts of lithography and engraving.

#### TYPE COMPOSITION.

After taking up our position in front of the cases, if we care to examine each individual character, the following list will be found:



This synopsis has been compiled in order that the illustrations necessary to convey a proper idea of setting may be more easily followed, and a number of otherwise necessary examples obviated. The numbers placed under each character are for the purpose of reference in describing their use.

The foregoing synopsis gives almost every character in this particular font, a few extra sorts of no real value being purposely omitted. To these must be added nine different sizes of quads, namely, en, em,  $1\frac{1}{2}$  ems, 2 ems,  $2\frac{1}{2}$  ems, 3 ems, 4 ems and 5 ems single body and 4 ems double body, making a grand total of 380 distinct pieces with which to work.

An inspection of the synopsis reveals the fact that there are no less than twenty-eight different characters essential for the correct representation of the different

combinations of black notes, and unless the compositor has a thorough knowledge of the use of each one he will soon find his cases in a state of pi. The first three of this series (Nos. 52-54) are practically the same, the only difference being that to No. 53 is added an en rule, and to No. 54 an em rule, which could be made by adding the separate pieces of rule Nos. 9 and 10 to the first note. These are called "double-line note-heads." The same description applies to Nos. 64, 65 and 66, called "double-space note-heads"; to Nos. 55, 56 and 57, "single-line note-heads"; and to Nos. 58, 59 and 60, "single-line continuation note-heads"; though in these two latter groups a single rule (Nos. 1 and 2) would have to be added instead of the double rule.

(To be continued.)

Written for THE INLAND PRINTER.

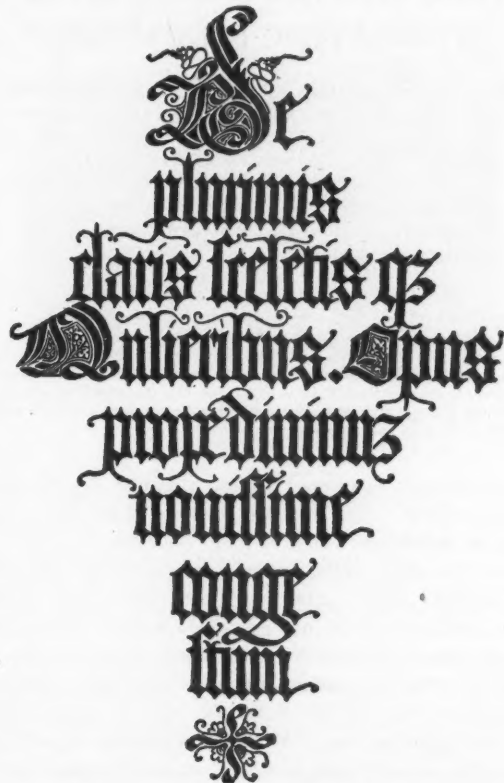
#### DRAWING FOR PRINTERS.\*

PART II. NO. V.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

IN the last chapter we said, "The distinction between the superficial ornament and the organic lines of a letter is easily understood by first practicing the Caroline letter and then the Gothic." Let us explain the benefit of this practicing; the keynote to the matter is found in our Carolian example. Draw the second I and you will find that it is virtually a simple shaft with a little swelling at the top and bottom. If you draw with a quill or reed pen it is very easy to get this swelling by a little extra pressure as you begin to draw and as you finish; and in almost all Caroline writing the I is made freehand and the shape depends upon pen pressure and varies a little each time the letter is made. It is not mapped out beforehand. The fact that the first I has a thin curved line on top indicates that it has superfluous ornament; that line is made by a second stroke. We find several such ornaments in the first two lines which form the head of a chapter, just as we find much ornamentation to the initial letter; but we do not find any ornament to the I's in the eight lines of text. There the I's are all made with a single stroke of the pen, so that the top and bottom of each one is a trifle different from that of the others. In the first line of text there is superfluous ornament to the T's, and to the H, and further on to one or two of the I's; but otherwise the lettering is a true pen hand; the I made with one stroke, the C, D, N, L, O, P, Q, U, X, etc., with two strokes, the A, B, E, M, R, S, with three. The reader is advised to copy this alphabet with as large a quill pen as procurable, making the letters from half an inch to an inch high, and then, turning to the Grasset "Nouveau Larousse Illustré," it will dawn upon him that he knows exactly how the letters there were made; and he will have little trouble in imitating almost to perfection the three words, "En Six Volumes." When he tries the words "Nouveaux Larousse Illustré," he may have some trouble with the O, which does not show its separate halves as

in the Caroline, and the A and S may give him some trouble; also the horizontal line of the L is more difficult to make than if it were the same width throughout. The I, R, N and V he will find quite simple; and as he familiarizes himself with the Caroline M, D, V and I, the H in the second line of the text under the ornamental one, and the P, S, C, he will be prepared to realize that upper and lower case letters were originally the same. He will, too, be surprised, if he next falls to studying the Minnesinger letters (last chapter) under a



TITLE-PAGE BY JACOBUS PHILLIPPUS FORESTI BERGOMENSIS.  
(Ferrara, 1497.)

A splendid example of Gothic lettering. It is to be remembered that this was originally designed with a reed or quill pen, and the ornamentations are such as may be easily made with that instrument. But its regularity is also due, in a small measure, perhaps, to its having been engraved on white metal. In an entire book written in this style the letters would be less regular, a little more like the Minnesinger letters.

magnifying glass, to find how very like they are to the Caroline. Is not the capital I a somewhat clumsier one than the first I in the Caroline top line? Are not the c, d, h, i, o, p, s, u, v and y clumsier, more angular drawings of the same letters as in the Caroline alphabet? You find the s more decidedly four strokes, while in the Caroline it may be considered three, but the double curve in the middle is the only change in the Gothic s. You find the m slightly different; turn to our last chapter and note the Hans Rogel m, which is upper case, and see how it corresponds to the Minnesinger lower-case m.

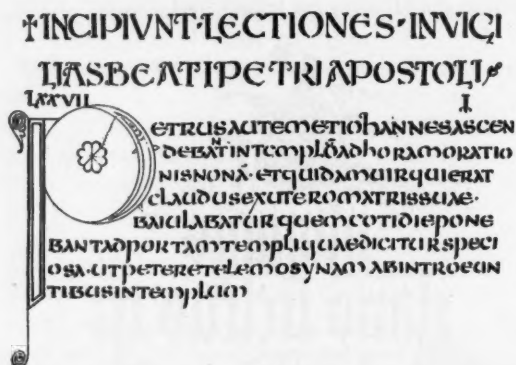
The Caroline e you think differs from the Minnesinger e, but if you will look at the e in *erat*, third

\*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.



line of text, you will see how decidedly it is a lower-case e.

Now turn to the Bergomensis letters and recognize that they have certain characteristics. One characteristic is that the final letters and several others are ornamented with the same kind of curved lines as in the first Carolian I. Then that the letters are made with a pen stroke, but that three strokes are frequently used where



Example of seventh century lettering from a seventh century Latin manuscript, reproduced from Strange's book on lettering. In this letter, freed of the curves to the capitals I, T, L, V, C, etc., we find the principles of a very simple and graceful style of lettering, virtually the Caroline, which is being revived by Grasset and Auriol in France today.

one is satisfactory in the Caroline. This is plainly seen in the letter I. And of these three strokes, one is the shaft of the letter, which is long, the other two are the top of the shaft, which extends a little to the left, and the bottom which extends to the right. And these three strokes become the basis of the letter i, of u which is a double-i, of n which is a double-i, and m which is a triple-i. The o is made of the main shaft and the right-hand base, and the left-hand top and the main shaft. So you will then see that the Bergomensis is nothing less than a more complicated and more regular letter than the Minnesinger, which in turn is nothing less than a more irregular letter than the Caroline! In order to make the Bergomensis letter you must have your pen cut to a comparatively blunt edge the exact width of the letter, and a letterer uses such a pen almost entirely. When you study the Italic specimen (see last chapter, "Lucidario" page), however, you find that the lower-case letter is very much like the Minnesinger, except that it is more simple, a trifle more rounded, but more especially that it is evidently written with a comparatively pointed quill pen. (But it is not to be overlooked that variety in the lettering is still due to the pressure of the pen.) The Italic letter is best practiced with a new quill, and then when it gets a little out of order it may be cut a trifle and be used for a Gothic letter, like the Minnesinger, and then when it spreads again it may be cut a second time and then used for a broader Gothic letter like the Bergomensis.

Now, I do not claim that this chapter will be intelligible to a mere reader—I feel sure that it will not be; but to anyone who will put in practice all the exercises

I have suggested I feel sure that it will be intelligible, and that it will give him the foundation for the whole study of lettering so that he may pick up any alphabet and master its principles after a few days' practice.

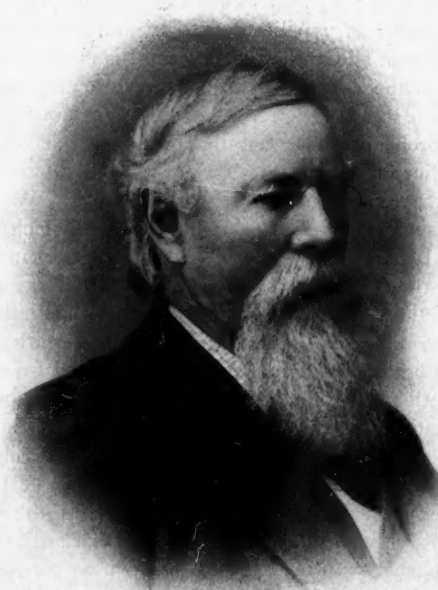
(To be continued.)

#### JOHN S. HAWKS.

JOHN S. HAWKS, who died at Madison, Wisconsin, September 10, 1898, had a long and successful career as a printer. For thirty-eight years continuously, and up to the time of his death, he was the business manager of the *Wisconsin State Journal* office, at Madison. He was born in York, Pennsylvania, November 30, 1829, and was, therefore, nearly sixty-nine years of age when he passed away.

In his boyhood he learned the printers' trade at Canton, Ohio, in the office of the *Ohio Repository*, a newspaper then edited by Mr. Saxton, the grandfather of Mrs. William McKinley. At the age of nineteen years, in 1848, Mr. Hawks went to Wisconsin, where for half a century he labored faithfully in his chosen calling. During his early residence in Wisconsin he was employed first on the *Milwaukee Evening Wisconsin*, and then (1849-1853) as foreman of the *Milwaukee Sentinel*. He first had charge of the *Wisconsin State Journal* office about the year 1854. Between that period and 1860 he and Lucius C. Cary established the *Racine Daily Journal*, and he was for a time in St. Louis, and again in Milwaukee.

From 1860 to 1898 as the business head of the *Wisconsin State Journal* he threw the intense earnestness of his nature into the development and successful conduct of that establishment. Under his management was an important evening daily, a job printing business, and one of the largest and best law book publishing houses in the United States. This latter was



JOHN S. HAWKS.

his especial pride, builded by him from a small beginning. The annual business he directed involved a vast total. After his death one of his book customers wrote a letter of tribute to his memory, in which he said that when Mr. Hawks told him anything about his work, or made him a promise concerning it, he never stopped to question or think any more about it, because he knew what Mr. Hawks said was absolutely true. Thus it

was with him. He was absolutely reliable. He was a man of great energy, always practical, and self-reliant to the utmost. While his word was unquestioned law in *State Journal* business, he never exercised his authority except to the advantage of his office. He belonged to the school of master printers who adhere faithfully to conservative lines and to the rules universally recognized by the best of the craft.

During his lifetime it is estimated that he employed as many as 2,500 different printers. A large number of men who worked under him have become prominent in public life, that prominence due, no doubt, in a large degree, to the habits of industry and correct methods generally which he instilled into those associated with him. He was good to his employees. Unworthy help he weeded out, and that which he retained was well and generously cared for. In his long printing office experience he was intimately associated with Gen. David Atwood, Horace Rublee, and other editors of renown. The last few years before Mr. Hawks' death, Horace A. Taylor was, as now, the heaviest stockholder in the Wisconsin State Journal Company, and editor-in-chief of the paper.

The names of some of Mr. Hawks' apprentices and graduates are suggested. "Little Gus" Weissert started with him at Racine and was later one of his employes at Madison, then a gallant Union soldier, and afterward National Department Commander of the Grand Army of the Republic. The late George C. Ginty, of Chippewa Falls, also a Racine apprentice of Mr. Hawks, after leaving him engaged in newspaper publishing at Oconto, and it has been written of him that he located there "when Oconto County took in most of northeastern Wisconsin and the tax list for one year was worth more to the editor than all the subscribers, advertising and job printing in the country was worth in ten." Included with the Madison apprentices of the Hawks school are the Petherick brothers (William and Richard), Peter Richards, of the *Lodi Valley News*, and J. P. Kenea, brother-in-law of Mr. Hawks, senior editor of the *Clarinda* (Iowa) *Journal*. With the employees and graduates in printing from the same Hawks school were ex-Mayor John Corscot, D. K. Tenney, M. J. Cantwell, ex-Game Warden "Dud" Fernandez, Robert Howard, "Hank" Williams, W. J. Park, A. J. Krum and John Griffiths. Ex-Governor George W. Peck, of Wisconsin, was once a printer under Mr. Hawks, who gave him a case, the *Wisconsin State Journal* says, "when he sorely needed it in the year 1863." That paper adds: "The governor was not one of John's most rapid men—in fact, he used to recall that Peck could earn but \$12 a week, while 'Jud' Stone 'knocked out' \$25." The *Journal* further says: "Mr. Hawks rarely made mention of his old favors, but he never forgot what seemed to him the obligation of gratitude on the part of his employees."

Mr. Hawks had no faith in written recommendations of printers, but sometimes accepted them, against his better opinion, to oblige a friend. He was a judge of men. They had to stand the test of actual experience before him. In buying printing material and supplies he concentrated his orders to the fewest possible concerns, and if they treated the *State Journal* right he gave them all its business. He invariably insisted on a good living profit for work done, watched collections closely and maintained for his establishment a gilt-edge commercial rating. In his younger days he made up the various editions of the *State Journal* in phenomenally quick time. His business and other letters were marked by the brevity, clearness, force and plain language of those of the late President Grant. Under his direction, in the *Wisconsin State Journal* office, were printed for A. N. Kellogg, now deceased, the first "patents" for newspapers.

Mr. Hawks' acquaintance and dealings with authors and sellers of law books and distinguished men in public office were extensive. It is doubtful if any other printer was so widely known among the printers of the Northwest.

There was more or less bluntness in his rugged manhood. He had great contempt for shams, pretenders and impostors,

but a kindlier man to those he liked and respected never lived, and as a friend he was true as steel. Unostentatious generosity was a leading trait of his character.

He was married March 10, 1861, to Miss D'Etta Lee Kenea, of Illinois, for many years an invalid, who survives him. He leaves no children. His devotion to his wife was unceasing, and she was ever his first thought and consideration.

During the funeral of Mr. Hawks the Madison printing offices were closed. The sixty employes of the *State Journal* office attended in a body. Their floral tribute was a beautiful and appropriate one, in the form of a large book, upon which was the lettering, "Volume 69. The End." E. C. L.



Photo by F. E. Foster, Iowa Falls, Iowa.

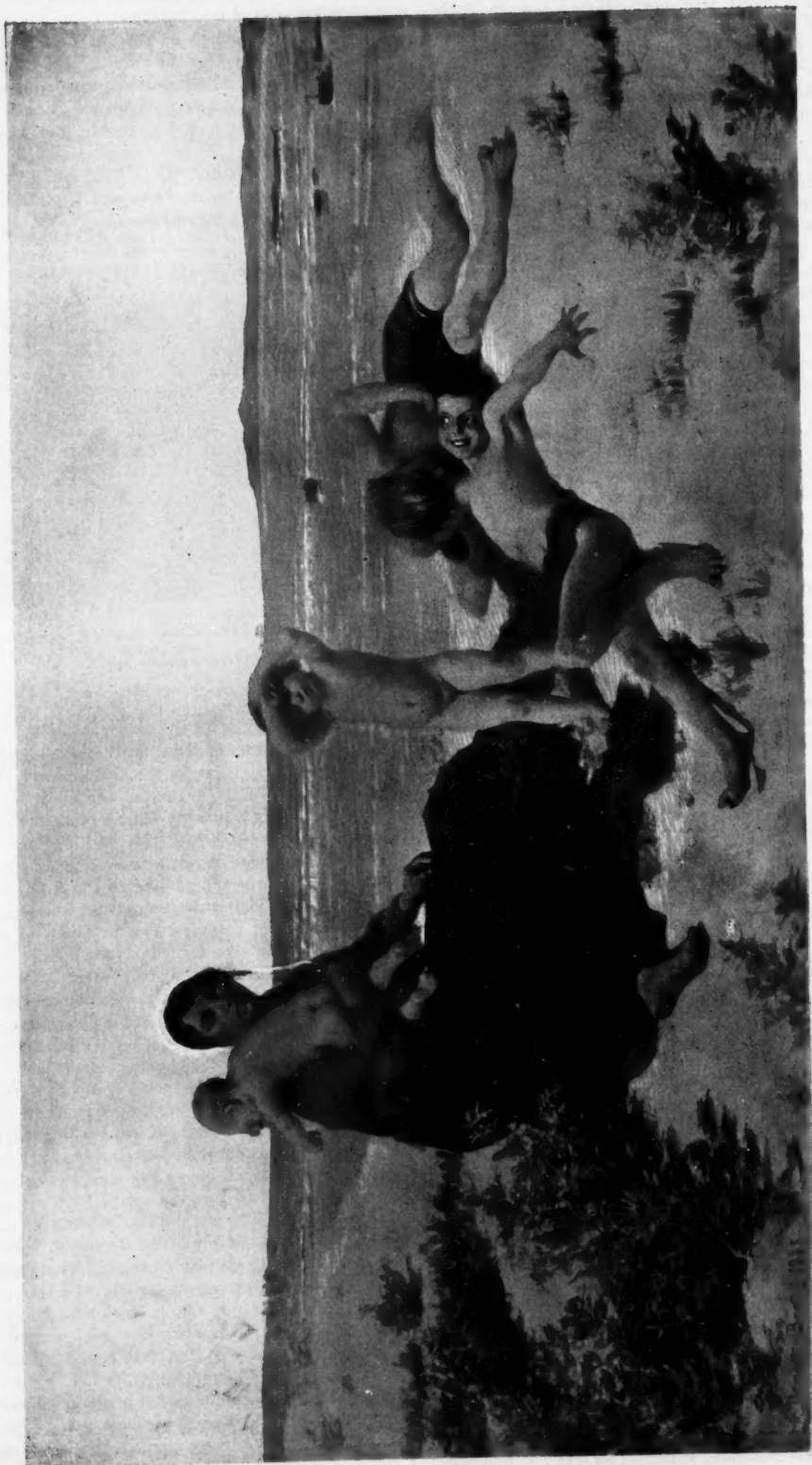
"WITH TRUMPET AND DRUM."

#### NOT FAST ENOUGH FOR MR. PUGH.

Mr. A. H. Pugh, of Cincinnati, an ex-president of the National Typothetae, is one of the best known and most popular men in the printing business, and his many friends will recognize this story which the Harris press people tell of him as characteristic:

A representative of the Harris Automatic Press Company dropped in at the printing house of the A. H. Pugh Printing Company at Cincinnati a short time ago, and went to a remote corner of that most complete establishment to see the cylinders of the "little wonder" go round. He found a very efficient young man operating the press. He was running envelopes—taking them out of the boxes, keeping the hopper of press full, moving them from the delivery table and replacing them in the boxes; doing it all himself, as is customary, only the press seemed to be going unusually fast. "Count it," said the young man to the press company's representative. He tried to count it, but at high speeds it is a little difficult. However, he said he thought it was making 14,000 an hour. The young man in charge looked disappointed, but explained that the speed varied some as the machinery down stairs was thrown on or off. Just then the genial Mr. Pugh came up, and he wanted to know how fast the Harris press man made it. To the reply of "14,000 an hour" he demurred and immediately commenced counting his printed stock. That finished, he said to the surprised Harris representative, "I know this press has been running at the rate of 16,000 an hour for two and a half hours, because that much stock has been printed." "But we did not set your press to run that fast, Mr. Pugh," said the Harris man. "No," he replied, "but I changed the pulley so that I could get 18,000 an hour out of the machine."

However, the Harris press people say that 14,000 an hour is fast enough for the ordinary man, so they continue to use that as the maximum speed. It is doubtful if any machine fast enough to satisfy Mr. Pugh will ever be made. He is always looking for something faster and better than the fastest and best.



THE BATHERS—BY DEMONT-BRETON.

Engraved by  
THE WILLIAMSON-HAFFNER ENGRAVING COMPANY,  
1609 Seventeenth Street,  
Denver, Colorado.



## DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. X.—SAMUEL SAWYER KILBURN.

THE past generation produced a large number of active and capable designers and engravers of type. As the records of their lives and labors have not been kept, and as their associates are generally gone, it is a difficult matter to secure the necessary facts. There are still living in Boston a



SAMUEL S. KILBURN.

few persons connected with type founding and printing who remember Samuel Sawyer Kilburn, although his death took place in 1864. He is remembered as one of the early employees of the Boston Type Foundry, having taken a position in that establishment when the foundry was located on Salem street, before it was burned in 1825. His connection with type founding, and particularly with designing and cutting punches, was so purely accidental that an account of his career, however

deficient it may be in the matter of details, cannot but prove interesting.

Mr. Kilburn was born in December, 1799, at Buckland, Massachusetts, a poor country hill town, very little larger now than at the time of his birth. His father was a farmer, and the subject of this sketch being the eldest of a family of seven children, he was, at the early age of eleven, apprenticed to a blacksmith in a distant town. Here he served out the full seven years of his apprenticeship, and during that long period he never had an opportunity to return home or see his family or friends. After the expiration of his apprenticeship he never worked a day at the trade, though for many years engaged in a related occupation. His first employment was as superintendent of a manufactory of wool cards and other machinery at Lancaster, Massachusetts. While thus engaged he made the acquaintance of Timothy H. Carter, who conducted a large publishing, binding and printing business at that place, the firm being Carter, Andrews & Co.

Mr. Carter was interested in establishing the first type foundry in Boston, which was incorporated under the title of the Boston Type and Stereotype Foundry. In those early days John Gorham Rogers was agent; James Conner, later founder of the Conner type foundry of New York, was at the head of the stereotype department; and Michael Dalton, later of the Dickinson type foundry, was in the type-casting department. The mechanical ingenuity of Mr. Kilburn had impressed Mr. Carter, so when the new type foundry required the services of a moldmaker and general machinist, he induced him to come to Boston, where in due time he was installed. In a short time he added to his other duties that of matrix fitter, and his services soon became invaluable.

One day the publishing interests of Mr. Carter demanded the cutting of punches for a set of characters for printing some books in the Hawaiian language, and punch cutters were not numerous in America at that time. When Mr. Kilburn was consulted he looked into the work attentively, and reported that he would like to have an opportunity to try it. His first attempt at cutting a punch was so completely successful that his services were more in demand than ever, and from that time he began to give his attention more and more to that branch of the type founding business. He worked without drawings or patterns of any kind, and proceeded with the entire alphabet thus, keeping the proportions and weights of line in perfect balance, so correct was his eye. In his early career he had no assistant, and he thus came to cut the punch,

drive it, fit the matrix, and then cast the type in a mold of his own making.

At this late day it is impossible to record a list of the faces cut by Mr. Kilburn. He cut all the various roman, italic, title, and two-line letters produced by the Boston Type Foundry in the early years of its career; and later, when it became one of the great producing foundries of the country, he enlarged the scope of his work. The series which is best remembered by printers and type founders a generation ago, and which marks a departure in letter designing from the conventional Antiques, is the Tuscan Antique. This was cut on steel by Mr. Kilburn in five sizes, and has been copied by many other foundries.

Close application to the exacting work of cutting punches at one time affected Mr. Kilburn's eyesight, and he retired to a farm near Boston. Obtaining relief he was urged to return to his former occupation. With the exception of this respite, he followed the art and craft until a short time before his death in 1864. His life was thus a busy one, and the product of his application went far in establishing the reputation of the old Boston Type Foundry.

## THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

## AS TO MUNICIPALITY-OWNED PRINTING PLANTS.

It has been a matter of great surprise to the writer to view the indifference displayed by the employing printers, as a class, to the growing sentiment throughout the country in favor of municipal or State ownership of printing plants. It is not to be inferred, however, that this socialistic sentiment is of spontaneous or natural growth; rather it is due to the active propagation of the typographical unions. The wage-earning printers of the country have learned only too well that Uncle Sam is the most liberal and indulgent of employers. With the example of the Government Printing Office at the national capital before their eyes—that shelter for incompetents, and towering monument of a nation's wastefulness—they are inspired to work for a government-owned printing plant in every city in the land. They are well aware that the taxpayer is a patient beast, and if one can only once get astride his back there is little danger of losing one's grip thereafter.

The alleged success of the Boston municipal printing plant—I say alleged, because the Boston experiment is only yet in its infancy, and has not had time to become the prey of the political spoilsman, as it will undoubtedly do in time—seems to have spurred up the unions in different parts of the country to secure, if possible, similar institutions, and during the past month no less than half-a-dozen cities have been brought to my attention where such an agitation is being carried on, to say nothing of a number of States where the same ends are being sought on a larger scale.

It is time, if the employing printers wish to check this threatened inroad upon their business, that they wake up and do something to protect their own interests.

There is no more reason why municipalities should invest in printing plants to supply their own printing than there is why they should maintain soap factories to supply the soap used by their employes in their daily ablutions, or why they should establish potteries to supply the clay cuspidores for the use of the loafer-politicians indigenous to the municipal office.

The printing business is not a monopoly, like the right to run street cars, or to furnish a city with water or gas. In no city is there an absence of competition in the business. Indeed, I think it may be said with truth that in no other business is competition so keen and in no other department is the municipality so likely to get its wants supplied so near the actual first cost to produce. Hence, what need is there, from an economical standpoint, for the municipality to invade the realms of

legitimate business and set up in opposition to the printer whose capital is invested in his plant?

If our cities are to be given over to socialism, surely there are better opportunities afforded for the entering wedge than in the establishment of socialistic printing plants. Let the socialists confine their efforts to advocating the absorption by the Government of those things which are by their nature monopolistic, before attempting the confiscation of a business that is in no sense exclusive.

A municipality or State owned printing plant would, of course, have its attractions for the wily politician. Like the big white elephant at Washington, it would afford him an asylum for the henchmen who secured his election. There would be high wages and short hours, doubtless, and "the people" (for whose welfare your modern socialist is so solicitous) would pay for the extravagance. But aside from the politician and his friends who succeeded to the "soft snaps" and "fat jobs," the government-owned printing plant, whether State or municipal, would bring small advantage to the people governed.

It behooves the employing printer whose business is threatened by this latest phase of socialism to come to his own defense. The people are not fools even if they appear to be asleep to their own interests, and when self-seeking politicians and self-interested job-hunters seek to take advantage of their apathy, they can be easily awakened to a maintenance of their rights. A statement of facts is all that is necessary.

#### DAYTON EMPLOYING PRINTERS ASSERT THEIR INDEPENDENCE.

The Typothetæ of Dayton, Ohio, recently had a little brush with the typographical union at that place, in which it appears to have come out the victor. As I understand the situation, the union attempted to make a collection agency out of the typothetæ, and failed. A committee from the union waited upon the proprietors of two of the book and job offices, with the information that one man in each of the said offices was behind in his assessments. The committee asked for the discharge of the backward members and gave the proprietors until 2 o'clock to file an answer. At noon a meeting of the employers was held, the result being the adoption of a set of resolutions urging the employers waited upon by the union's committee not to accede to the demands made and pledging them the support of the association. The resolutions were signed by twelve of the employers, representing over ninety per cent of the capital invested in the job printing business of Dayton.

At last accounts the complained-of employees were still at work and the union was taking other means to collect the assessments.

#### TECHNICAL SCHOOLS.

I am in receipt of a letter from Mr. Charles W. Gamble, a director of the London (Eng.) County Council Technical Education Board, requesting information in regard to trade schools in America, with particular reference to the printing industry. Should any reader of this department possess a list of such institutions or information in regard to them, the editor will be greatly obliged if he will forward the same.

#### DOES NOT WANT ANY RULES.

Some time ago a request was made through this department for a set of rules governing the conduct of printing office employees during working hours. Mr. H. V. C., one of the proprietors of an extensive plant in Denver, writes me a note on the subject, as follows:

Tell your Washington correspondent that the fewer rules he adopts for the government of his employees the better off he will be. We used to have a set of rules in force, "as long as the moral law," as the saying goes, but we never found that they increased the output of our men. Now we have no written rules at all, and but few that are unwritten. We put our employees upon their honor, as it were, and we find it works very satisfactorily, indeed. If we find one of our men dropping into a chronic habit of coming in from five to ten minutes late every morning, our foreman gives him a mild hint to mend his ways. That failing, he is simply discharged. We have found this a much better way of maintaining discipline than by any system of "docking" or fines. Our foremen are told not to maintain a strict espionage on the men while at work. Their time tickets show what they have done, and when we

discover that a workman is a persistent "soldier," he gets a furlough, that's all. But it must be said to the credit of our employees, that we very seldom find occasion to discharge one of them. They recognize the fact that we are treating them in a spirit of fairness and trying to encourage in them a spirit of independence, and they seldom abuse our trust.

What other employers have tried this mode of treatment with success? I should like to hear from them, as well as from some of the offices where time clocks, fines and formal rules are in order.

#### THE SHORTER WORKDAY.

So far as I have been able to observe, the unions have produced no advocate of a shorter workday to equal in forceful argument, in enthusiastic assertion, or in logical conclusion, Mr. Henry W. Cherouny, who, by association and tradition, should be on the other side of the fence. I present below Mr. Cherouny's latest letter upon the subject, and in doing so I cannot avoid commending it to the shorter workday advocates as the best argument for their theory that has yet appeared. They should use it as a campaign document. Mr. Cherouny says:

One of the union arguments in favor of the shortening of the normal day by one hour is that this would employ more workmen. The notion lying at the bottom of this *argumentum a priori* reminds me of the notorious figment of the orthodox political economy of the existence of a predetermined wages fund, which led the industrial world during nearly seventy-five years to believe that it was impossible for trades unions to bring about any permanent rise of wages.

As the celebrated economist, J. R. MacCulloch, declared early in the current century that "wages depend at any particular moment on the magnitude of the capital appropriated to the payment of wages compared with the number of laborers . . . laborers are everywhere the divisor, capital the dividend"; so do many union writers assert that the number of laborers employed depends on the total number of working hours—laborers are the divisor, working hours the dividend. This fallacy is so strong that some good union men publicly deplored my statement in the January number of THE INLAND PRINTER, that the reduction of the time of labor in my own printing office had resulted in an increase of the total output, which, of course, would eventually result in the discharge of some laborers.

The aversion of master printers to the nine-hour day comes from a similar sophism. They consider a reduction of the working hours equivalent to an increase of wages, erroneously thinking that the value of labor depends on the number of hours worked at a stated cost. In their case the total number of working hours is the divisor, and the pay roll the dividend, the quotient the value of labor.

#### THE ROOT OF THE FALLACY.

The common error of these people rests on the supposition that in each case the divisor and dividends are fixed quantities. Wages are paid week by week, just like salaries and yearly dividends from the current income of each business house; so there is no predetermined wages fund for a fixed number of laborers to divide among their number. Journeymen are put on or off week by week to do the current work, the flow of which depends on circumstances much beyond the control of the trade. So there is no fixed number of working hours in the printing business of America to be divided among as many journeymen as they can be divided by 60 or 54 hours a week. And finally, master printers ought to know that the pay roll does not signify the value of the labor paid by it, but only its purchase price, and that the total value of the labor purchased does not increase or decrease as the sum total of the pay roll is divided by 54 or 60 hours. There is no more fragile or uncertain thing than a journeyman's day's work! Though his purchase price is fixed by union or individual contract, the intrinsic value of what employers get for the amount of the pay roll depends on the quantity and quality of the output and is defined by figures on the credit side of the printing account.

As the science of political economy has ennobled and long ago stopped building anti-union theories on the assumption of a wages fund, so I hope that union men and typothetæ printers will avoid the "cocksureness" of their mathematical demonstrations in the discussions now going on about the reduction of the number of daily working hours. Mathematics cannot answer the question whether the normal day shall consist of eight, nine or ten hours; nor does a computation of this or that kind increase or decrease the intrinsic value of hired labor. The facts lying beyond the figures on the surface—that is, the causes of which the figures in the ledger are a result—must be examined in order to arrive at sound conclusions.

#### GOOD AUTHORITIES.

Doubtless there are many manufactures in which any reduction of the working time is equivalent to an increase of wages. But during the long struggle of the English workingmen for the nine-hour day, several Parliamentary Commissions and many good producers\* have stated what I maintain after thorough investigation, namely, that in the great majority of skilled trades the production of each business does not decrease in proportion to the reduction of the time of labor; but, on the contrary, that the output

\* Social Science Transactions, 1857, pp. 588-60; 1859, pp. 561-4.



frequently increases, especially in the trades of the higher order, such as the printing business.

#### THE COST OF THE LABOR OF RUSH, PUSH & OVERTIME.

Let us try to find the causes which give intrinsic value to labor bought at fixed trade-union rates. To this end we must give up our theoretic hobbies and examine real life in the printing offices around us. To begin with, there is the celebrated firm of Rush, Push & Overtime, known by everybody in the trade. They are hustlers; two typesetting machines are worked by three shifts, every day twenty-four hours; and six presses bought at secondhand are run with day and night gangs of men. Thinking close supervision the best means of "speeding up" men and machines, they have day and night superintendents, with day and night foremen and assistant foremen for each room, who, of course, are all in some way related to the firm, a qualification which is considered better than typographical knowledge. They buy only one font of every new series of type, and hence continually hunt for sorts, leads and spaces. Every conversation with compositors and pressmen begins with, "Why don't you do so and so?" and ends in angry words. When a customer comes along, the firm promises everything and anything. They tremble when he smiles or frowns; they tremble when they estimate, and tremble when handing in their figures; and finally in trepidation cut down their price twenty-five or fifty per cent, while the customer ponders over the items, hushing their conscience by saying to each other: "Well, it keeps us busy." Thus the firm works year in and out, every day, twelve, fourteen, fifteen hours a day, distributing a little while on Sunday mornings; and at the end of every year they find as a result of nameless diligence—some new fonts and an additional secondhand press. What is the value of the labor purchased by this firm?

#### THE COST OF THE LABOR OF SLOTH & MOLE.

Next door is the firm of Sloth & Mole. Their principle is: Save material and pinch the workmen. They come early to pick up the type from the floor, before the boy sweeps it away, and carefully save every piece of metal. Then they quarrel with every man, ending each conversation with the remark that in their time men and boys were better than they are now. They interfere with their foreman from morning till night, stating that in their time this or that was done so and so. The spaces and quads are half a century's accumulation from every typefounder in the country, mixed up with the modern point system, which, of course, is abhorred by the firm, while they gaze upon the linotype as the great red dragon, with seven heads and ten horns, prophesied in the Book of Revelations. The ancient drum cylinder runs 700 or 900 an hour, and is kept together by the dirt of years. Whenever the firm meet a friend or customer, they relate an endless number of terrible stories of modern cut-throat competition; ending each with the phrase: "We don't know how they do it!" and although they get good prices from old friends, they never earn more than the bare means of existence. Old and tired, they shake their heads and say: "Oh, for the good time when we were young." What is the value of the labor bought by this firm?

It is, indeed, useless to argue with printers of this type in favor of a reduction of the normal day. They call me a crank, and every union man a mortal enemy. But I sympathize with old fogies and young botchers; therefore I would ask their unions to bless them against their will by reducing their time of toil, and to throw such a chain of union tyranny around their house, that they cannot harm the craft any longer, as they do now with every job they turn out. As for the financial result of this, my advice? Forsooth, it is all the same, whether they work twenty-four, twelve, ten, nine or eight hours a day, Sunday and holidays—their profit will under all circumstances be a full-faced cipher, and their labor, costing 30 cents or so an hour, will never have any value whatsoever.

#### THE COST OF THE LABOR OF BRAINS, PLAN & SYSTEM.

It is radically different with the firm of Brains, Plan & System, which, thank God, has branches on every printing-house square in the United States. If these men were soldiers they would be colonels and generals, not of the Alger, but of the Miles and Merritt kind, who organize their men and material before they enter upon a campaign. This firm employs union men, not because they like the union policy, but because they know that the best men are in the union, and that the cheapest labor is the dearest in the end. Their office is on the point system, their job cases are full, there is a system of regular distribution, and they hate picking for sorts and wasting time in searching for galleys, chases and quoins. So, though they are doing very much work, their office looks as if nobody were busy. When they start a gang of men on a paper or a book they say: "Now, before you do anything, get your material in order," and after some time, without bustle and noise, there comes the proof! They ask a fair price for their work, and complacently allow any higgling customer to go to Rush, Push & Overtime. Thinking that much foolish competition is going on among the members of the craft, they formed the Typothetae, where they evince much public spirit in telling others how not to figure, what jobs to avoid, etc. And when the year is up the bookkeeper shows not only a clear profit reinvested in modern machinery, but also a surplus cash account. If you examine this, then you will prove the value of the labor they buy from the union.

These are the men to whom I wish to speak and whose ear to gain I deem an honor. I want to argue in favor of the normal day of nine hours, and, speaking from long personal experience, can assure you that the granting of this request of your men will not increase your cost of labor, but rather tend to increase the output of your business.

#### THE SECRET OF SUCCESS.

After the above pictures from life are in full view, it will be easy to see the hidden causes of its auspicious and adverse phenomena. The quantity

and quality of work turned out in any given time depends on the disposition of the economic factors of capital, material and labor. Holding in view that I am speaking to intelligent master printers who know their business, I will not here dilate on the question of how to properly arrange the material and to organize the working force of a printing office, but merely state that the better the organization of these productive elements the more will tell every effort toward gaining the good will of the journeymen; while, on the other hand, the very best labor cannot help being unsuccessful when under the disposition of the Messrs. Rush, Push & Overtime, or Sloth & Mole. *Sapientia sat.*

I would rather direct the attention of employers to the remote mainspring of that energy of labor which all desire and few know how to set in action. It is embedded in the material and spiritual well-being of the laborers. Their bodily health depends not only on the food they eat, but also on the air they breathe; and, alas! printers must inhale during ten long hours every day the leaden dust borne by an oily lampblack atmosphere in dingy places mostly devoid of the simplest sanitary arrangements. Every doctor will agree that one hour less every day of this inhalation of the noxious printing air will do very much toward improving the general health of the blood, lungs and digestive organs of the printers. Do not say one hour a day is but a trifle, but remember that one hour a day is 300 hours a year and 3,000 hours in ten years. Consideration and kindness in this respect will revert to the employers.

#### THE SHORT DAY AND THE LABORER'S FAMILY LIFE.

More important than the physical is the spiritual well-being of the laborers, the fountain head of which rests in their family life. A man unhappy in his domestic relations will hardly ever care much about his business, and often turn to drink; but a workingman with a pleasant home is always cheerful at his task. Who can measure the spiritual strength which a father fondling his child imbibes from the cup of life in its young and innocent eyes? Who will say how much endurance of adverse things in business; and how much perseverance in attempts to please a hard taskmaster a workingman draws every day from the gentle smile of a loving wife? And what a strong impulse of self-devotion is the ardent desire amply to provide for wife and child, and often also for the old folks? Indeed, that which wages cannot buy and which is dearer than outward skill to all employers—the all-pervading sense of duty, with its voluntary subordination and devotion to vocation—these priceless virtues grow day by day even in the poorest household, although it often seems as if we were, in this respect, a God-forsaken people!

#### THE SHORT DAY AND PRIVATE LIFE.

Nothing in the world is more adapted to foster the family life of workmen than the granting of the nine-hour day. Including the time of travel to and from business, there are daily twelve to thirteen hours of exertion to benumb their hearts against the cheers of the home. Tired out, yet thinking of their private duties, far too many take to stimulants. Most of the better men with conservative opinions and ample experience, feel too tired even to fondle their children or to attend to social and civic duties. This puts many an important union meeting at the mercy of young and rash enthusiasts or metaphysical economists while its reliable elements are in bed sleeping directly after a supper, merely to rise again with dull faculties. This one hour may be the family hour. It will give to many a chance to move to healthy suburbs, to others an opportunity to enjoy breakfast and supper with their folks. Yes, there will also be a number given to frolics with children or chums, or to playing cards, or to singing and reciting; while but a few may seriously study with a view to self-improvement.

But no matter how funny or usefully the workmen employ this coveted hour; the human soul is made by its Creator so that it requires daily, besides the rest in sleep, a time of rest in playful work. Its energies grow dull if they are always strained and never freely swing with the light breezes of life. Give the laboring men ungrudgingly the hour for recreative diversion, and the relief after labor derived from it will sharpen the minds that think for the employers, and strengthen the hands that skillfully move for the masters.

#### THE SHORT DAY AND SOCIAL LIFE.

Another mainspring of the energy of labor is the sense of safety in sickness and distress. The workmen derive this boon from membership in friendly societies and trades unions by the method of mutual insurance. They ought to have some time to attend to these and other common interests. Let me ask the employers to judge of these things as if they were workers themselves, or in the light of the experience kindled by the history of civilization. In all ages human beings have followed some lofty ideals from the realization of which they hoped for an improvement of their conditions in life. Whatsoever the form of these ideals, their followers have willingly sacrificed their treasures and lives for them. The ideals of the people of our time cluster around the spirit of solidarity. By economic associations the Fourth Estate hope to endow modern liberty with tangible and real values. The benevolent and trades unions are pursuits of that happiness which the laboring classes have lost under the individualistic order of society.

#### DO NOT INCITE EVIL PASSIONS.

Therefore, do not, like a deceased colleague of mine, put the emblem of the union under your feet, but remember that all institutions inspiring men with the belief that they are secure in life and death brace up their courage, and, therefore, should be treated as serious objects of improvement by thinkers with a human heart. Do not sneer at what is sacred to others. Laborers have fine ways to punish despisers of their ideals, or such petty tyrants in the garb of foremen who endeavor to repress the spirit of self-reliance which grows from that of solidarity. They unconsciously or



consciously can "adulterate" the article labor which you have to buy from their unions; or they can "lead out" or "spread out" the time for which you dearly pay. Is there anything more wretched in a printing office than the passive resistance on the part of its chapel members against a foreman or boss? Rather, meet the International Typographical Union with a cheerful smile, and the granting of this request of a nine-hour day will give renewed energy to the men when assembled to work for their employer!

#### APPEAL TO BUSINESS TACT.

This course recommends itself from a simple business consideration. If you have an important customer you are always willing to put up with his individual idiosyncracies. Do the same with the laborers, who through the pay roll are most important customers. Sure enough, most of the members of the Typothetae consider the whole union business an aberration of the popular mind, and a dangerous one at that. Let me tell them, that what moves the popular soul in our age is something more than a Manchester egotist can grasp; especially the demand for a shorter workday. The wish to shorten the time of labor animates at this moment the workmen of the whole civilized world, and is stronger than their desire for higher wages. It takes the place of all former political and social aspirations of the Fourth Estate. The shortening of the workday has become a passion with the rank and file of industry; by this device all trades hope to improve the condition of their members and to elevate their moral and intellectual standard. England had to give way after a fierce struggle with united labor lasting almost thirty years. Impoverished Germany has the nine-hour day. And we citizens of the land of milk and honey, under the Stars and Stripes, are, in this respect, behind the monarchies of old Europe! The very thought of this is revolting!

Remember this, good Typothetae, and do not think that you can build a dyke against this tidal wave of progress. Indeed, it is more businesslike to submit gracefully to what you may consider an evil than to do the same in an angry spirit. Surely the time will come for each of you to find that the unions have built better than they knew. The instituting of a legal minimum and a normal day is the foundation of a strong wall to be built by the organized printing trades of the future against further degeneration through overcompetition!

#### AN OLD FALLACY.

It looks as though that old fallacy about "all the good workmen" being within the ranks of the union would have to be laid upon the shelf. The result in the latest Campbell Press Company contest is a notable example of good work being turned out of a nonunion establishment. The winners of the grand \$1,000 prize are employed by the Review & Herald Company, of Battle Creek, Michigan. The concern has upward of three hundred employees with whom trades-unionism has no concern.

#### HOW IS THIS, MR. CHEROUNY?

"As I understand Mr. Cherouny's reasoning," writes a Toledo employing printer, "the employers who say they can't afford to pay ten hours' wages for nine hours' labor, are guilty of sophistry; likewise, the employee who asserts that a reduction of an hour a day in the working time of ten men will create an opportunity for the employment of an additional laborer.

"Mr. Cherouny's contention is, in fact, that the ten men can produce more by working nine hours a day than they can by working ten, even to the extent of one or more of them losing their jobs on account of overproduction.

"Now, Mr. Cherouny, granting the correctness of your premises, will you please tell us whether the same ten workmen employed eight hours a day would not produce more than they would under a nine-hour régime, and where, if this can be demonstrated to be true (as you claim in regard to the first instance), the advance in production consequent upon the reduction of hours will cease? We must draw the line somewhere, you know, or we shall be drowned in a fathomless sea of sophistry.

"The International Typographical Union at present fixes the limit at nine hours, though, soon, I am given to understand, the limit is to be shifted to eight.

"Furthermore, Mr. Cherouny, if your theory is correct, ought we not, in common honesty, to increase the wages of our employes when we decrease their hours of labor, since we at the same time increase their earning capacity for us?

"And that reads like sophistry, too, when I come to consider it."

INCLOSED please find money order for \$1 in payment of six months' subscription to THE INLAND PRINTER. While we find the magazine valuable from a technical standpoint, yet we have also been sending for it regularly in order to obtain news from its advertising columns.—*Ellis Brothers, El Paso, Texas.*

## THE ARTISAN.

CONDUCTED BY AUG. MC CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

TO BE the secretary of a labor organization is not an unmixed blessing; it is not an easy berth to fill. Above all things it requires patience. The oftentimes sharp and personal retort of the correspondent, unmindful of constitution or limitations, who cannot understand why things are not done his way, is not conducive to serenity or the culture of a brotherly disposition; and neither are the cynical mannerisms of the gentleman who puts a quarter into the treasury expecting to take out a dollar. It has been said that a secretary can make more enemies than a sugar trust. He is expected to put his hand in his pocket to help the needy at all times; and the unneedy, too, are not above presuming on his generosity. He must listen closely, yea, minutely, to the tales of woe of his many visitors, who are offended if he does not cease writing or figuring up a column to render an opinion. Said opinion, of course, to be hawked about the curbstone with the necessary embellishments to suit the woe retailer, much to the mortification of the opposite side who straightway hie to the secretary to know "if you said that." Again the pen is laid aside and more explanations follow, with the inevitable result that ere long both ends of the argument reappear for more explanations, when the secretary locks himself in, and all parties unite in condemning him as a man with opinions to suit everybody, trying to carry water on both shoulders in an effort to secure votes for his reelection. Meantime the secretary lights his T. D., stares at the wall and ruminates upon the honor attached to his position. Perhaps, unable to get himself together he throws his pen in the air and quits the office, only to find under his door when he returns: "I waited for you twenty minutes; where are you, anyway?—JOHN SMITH." He recollects that Smith was chairman of the caucus at which it was resolved that "a change of administration in the affairs of the union is absolutely necessary to the welfare of every member and the stability of the scale of prices." Then he slams up his roll-top with a bang, flings around his books, remarks, "To Hades with everybody!" and chases the figures savagely.

That is why we say patience is desirable—on the part of the membership. It is just as well to remember, when one takes a day off and makes a break for the union rooms, not to lean over the top of the desk and talk shop; and if the secretary answers our "Howdy" with a silent nod, to put it down that he is not impolite, but busy. It should not be wondered at that a man with a "call room" on his hands, an out-of-work fund, a nine-hour assessment, a few strikes and an executive committee should, to all appearances, become calloused, unsympathetic and at times to be actuated with a "Remember-the-Maine" spirit.

The secretary naturally comes to know more than most members. He gets the craft papers, corresponds with many places, makes numerous acquaintances, is interested in the higher branch of the movement, does a little thinking and occasionally looks up the constitution. That is where he gets that wise look seen otherwise only in the eyes of philosophers and babies. He may thus come to have pronounced opinions, by which he can accumulate more trouble. For knowledge begets prudence, eliminates bootstrap legislation from the mind, subtracts two from two as well as puts them together, and oftentimes sees division where multiple is expected by the progressive never-think, who frets and fumes in his narrow circle and sneers at such conservatism. The secretary knows just exactly what he is up against. When questions of importance are slated for discussion he can give good advice on how not to do it, or he may sit in his chair as close-mouthed as the proverbial clam. If the latter, it can be safely assumed he is "onto his job," and has no intention of making enemies.

Hence, when he speaks give him close attention, and if he opposes you give him the glad hand. You can depend on him. In the small hours he may be found with troubled brow poring over his books in an effort to make merchandise debtor to cash. In the evening some one of the many committees has need of him, and on Sundays he can generally be found "at the rooms." If a strike is on everything waits, while dues, assessments and correspondence pile up in confusion. When trouble arises he is the individual that caused it, and if there is an injunction to be levied he is right in it. Employers look upon him with suspicion—as slippery as Aramis, as frank as Pecksniff. He gets more advice than a young mother, and more criticism than a weather prophet. Secretaries have been known to develop paresis, to hit the pipe and to commit suicide. After time is called, their epitaph is briefly written "Labor Agitator," and there you are.

THE usual trade and news notes in the department are suspended this month to give space to the reflections of Mr. Cherouny, on the late meeting of the United Typothetæ.

#### REFLECTIONS ON THE MILWAUKEE MEETING OF THE TYPOTHETÆ.

BY HENRY W. CHEROUNY.

The United Typothetæ of America held their annual meeting in the city of Milwaukee, and allowed two representatives of the organized journeymen printers to appear before them and to plead for the institution of a nine-hour normal day. Compared with the former course of the Typothetæ, this "condescension," as a colleague called it, denotes a progressive change of the fundamental economic notions of the American master printers. The ancient idea that employers are a governing class, privileged to dictate the terms of labor, seems to grow dim as the never-failing light of experience teaches, at least the prominent printers whose strategic position in their war against organized labor is weak, that the days of individual labor contracts are gone, never to return.

However encouraging this slight progress may be, the Typothetæ has not yet realized that, when collective bargaining is to take the place of the old system of individual bargaining, it must resolve itself into a society with power to act for all. This sin of omission divested the transactions and discourses at Milwaukee of that cloak of dignity which is becoming of the printers' estate, and they degenerated into a painful delivery of odd quirks and irrelevant quibbles on the naïveté of the workman and his cause. One employer wanted to know where the \$250,000 were to come from wherewith to buy the building plots for the house he would need to put the presses in that he would require to make up for time that was to be lost by the nine-hour movement. Another one mercilessly cross-examined the poor workman on the alleged federation of the printing trades instead of adducing reasons pro or con, perhaps in order to measure the striking force of the journeymen and to make up his mind as to right and wrong after determining which party seemed most likely to win. And as a final result, the Typothetæ, denying the practicability of the proposition, appointed a committee to inquire into its practicability—*O sancta simplicitas!* Gentlemen, this course does not command respect.

Nevertheless, the meeting was interesting, as it brought out in high relief the weakness of the present form of the American printers' trade organizations, and also made manifest the spirit which animates them. True, the lasting impression left by the Milwaukee spectacle on the mind of any one who would like to see American democracy lead the world in social progress is not very encouraging; and I believe the mere attempt to describe it and to characterize certain exhibitions of passionate feeling may seem impolite and apt to hurt the feelings of some worthy participants who have a keen sense of corporate dignity. But the state of the printing trade in America forbids mutual admiration with insinuating compliments, and demands that its devotees, for the sake of self-maintenance, let the spirit of truth lead them from disintegration to reconstruction and prosperity.

Indeed, the outward appearance of the United Typothetæ, as a body of consolation in trade-union afflictions, is like that of a weakling in body and soul, incapable of preserving the little good which the trade still enjoys and, at the same time, unfit to lay the foundation for a better future. The membership does not represent the craft in number and intelligence, and the proposed small expedients to gain in both have no charm for serious business men who want to fill up even their leisure time with objects worthy of attention. Lilliputians can amuse themselves and children in mind, but they cannot draw men of character who are accustomed to take a serious part in the drama of life. And, indeed, it takes those strong men, refined in the furnace called "the struggle for existence," to deliver the trade from the present anarchy of relentless competition which pares down the incomes of journeymen and masters alike. Such utterances as are reported by the *National Printer-Journalist*—whose editor is unfit to appear where printers are in council—have not only a tendency to perpetuate the existing guerilla warfare between trades unions and individual employers, but also to repulse those high-minded printers who begin to understand that the honor of the trade demands such corporate action as will shift its burden of competition from the price to the quality of the product. The remarks of certain

Typothetæ printers when among themselves in executive session, after hearing the journeymen pressmen, manifest a spirit of malice toward all and charity only for themselves. The light of reason never shines where ill-will degrades the faculties of the soul. The use of such appellations for union men as "bulldozers," "set of cowards," "herd of white slaves," does not invite the hearty coöperation of those upon whom we depend for business success, and who, though our subordinates in the business order of life, are nevertheless our coördinates in political rank, and, indeed, our superiors in numbers. It borders on blind infatuation to pose, like some of the printing bosses, as patriots intent on saving "God's free men in a free republic," and preventing "riot, murder, incendiarism" and "streets running with blood." Oh, gentlemen, this sort of talk, though it cannot be taken seriously, exerts a pernicious influence on our trade and our beloved country. Throw it on the pile of rubbish outside the pale of common sense, and allow Christian forbearance and the sense of common justice to keep your hearts and brains, free from prejudice, in God's own working order. Then you will understand that organized labor wants no rights aside from those which common partnerships enjoy by law, namely, to dispose of its stock in trade—labor attached to the persons of their members—at the best possible terms. With a little psychology you will find that passionate outbreaks of union men are usually superinduced by maltreatment or contempt.

There is no reason why we should not follow the master printers of Germany, who have risen, as I may say, above themselves, and allowed the better part of their nature to steer the trade away from the Scylla and Charybdis of dismal individualism. Two years ago they joined hands with their workmen together to defend their birthright in the state. Counting journeymen and masters alike, they have an executive assembly drafting common rules for the trade of the whole empire. Dividing their country into nine districts they have in each a common court for the decision of cases under the common rule. Their tariff is introduced by the beautiful words: "This is an expression of what journeymen and master printers consider right and meet in the printing business of the German Empire." In common do masters and journeymen enforce their self-imposed industrial code; in common they strike, support and reinstate their men; in common they keep up apprenticeship laws and schools, and in common they warn ministers confirming boys against indenturing them with masters boycotted by the honorable body of printers for noncompliance with the common rule. This federation reports, on May 15, 1898, as controlling 647 cities, with 2,030 firms, and 22,468 journeymen. Indeed, a very large field on which the common rule on prices and terms of labor has set reliable bounds to over-competition! The above-mentioned report, which is before me, concludes with the following beautiful sentiment, which I wish to implant into the heart of every American printer: "In our common labor rests the strength and guarantee for the attainment of our much-desired objects. May the committee (journeymen and masters as equals, without a president) stand together for the peace of the trade and the benefit of all!" This, gentlemen, is true democracy! But the Typothetæ, as it is, stands for a type of that false democracy which has cost our country much precious blood and untold treasures; of that democracy which rants about equality and perpetuates slavery!

And now let me portray a clumsy giant in the straight-jacket of this self-same false democracy: It is the body of American journeymen printers as it was in action at Milwaukee, attempting to engage in collective bargaining with the employers.

#### PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

**WASH FOR COMPOSITION ROLLERS FOR HOT AND SULTRY WEATHER.**—A correspondent sends the following: "Perhaps this may help some poor pressman whose rollers are going down under such weather as August heat and humidity produce. Sponge rollers well, twice, with a solution of one ounce formaldehyde in twenty-four ounces water, and let this dry on the face of the rollers by putting them in the coolest spot obtainable. Be careful about the use of this solution, as it tans the hands as well as the rollers. Do not inhale it."

**REQUISITES FOR COPPERPLATE PRINTING.**—C. K., of Oceanside, California, writes: "Will you kindly tell me how copper plates, such as are used for visiting cards, etc., are used? Also, what is necessary as accessories in their use?"

**Answer.**—To begin with the business of copperplate printing, in a small way, at least, it is necessary to have an iron copperplate press (hand power). This style of press is made from ten to twenty-one inches. It has side frames, an upper and a lower cylinder, between which the bed is rotated backward

and forward when printing. The engraved plate is secured to the bed, and the interstices in the engraved plate filled in with ink, the face of the plate is then rubbed off, so as to present a perfectly clean surface, after which the printing stock is carefully laid on the plate and then printed by being driven between the cylinders just mentioned. A suitable ink is made for such presses. Experience is the next desideratum to do good work. Most printing-ink manufacturers make steelplate inks, although many steelplate printers compound their own as needed. There are regular steelplate engravers who do work for the trade. An outfit for a small plant is inexpensive.

**PRINTING HALF-TONES ON LINEN AND ROUGH PAPERS.**—A subscriber, who does not wish his name or initials published, submits the following: "It may be that I am densely ignorant, but will you kindly give me some information in regard to working half-tones on linen or rough paper? Is there not

essary, which should be done on a hard tympan when the reverse side of the paper is to be printed upon, otherwise the back of the stock will show an embossed surface where the plate is impressed.

**ADVICE RELATIVE TO MOVABLE TRACKS BUMPING ON WAYS.**—Mr. W. F. Dunlap, of Valley City, North Dakota, kindly comes to the relief of a correspondent in the September issue of *THE INLAND PRINTER*. Here is what he says: "F. L., of Pomona, California, complains of movable tracks on his country Cottrell cylinder bumping against end of ways. My country Cranston does the same thing. The tracks always run to the rear—toward the fly. The reason for this is obvious. When the impression is taken, the bed bears heavily on the tracks, and the greater friction carries them to the rear, while the return of the bed allows an almost imperceptible slip to take place. There is no complete remedy, but keeping the



SHOOTING CRAPS.

some way of putting animal sizing on paper with tint-blocks? What is the best sizing?" *Answer.*—It is not practicable to print half-tones on any grade or make of rough-surfaced papers; but you may overcome some of the difficulty encountered by using a solid tint-plate block made of engraver's metal or zinc with which to crush down the unevenness and natural inequalities of the paper. This plate should be cut to the size of the half-tone subject, or larger, and impressed, by the printing press, on the sheet where the engraving is to appear. Of course, this will require careful feeding, so that the half-tone may be registered properly. To expedite the smooth flattening of the paper, a tint ink, made of printers' varnish and magnesia white ink, well reduced, may be used to make the rough surface of the paper yield to the pressure of the tint-block and thus hold the impressed surface of the stock in a compact mass, thereby producing a fairly even finish, when dry, to receive the half-tone. To successfully crush down the roughness of the stock, a *strong* impression is nec-

ways and tracks clean and free from gum helps." *Answer.*—Cleanliness in the troughs of the ribs (tracks), with a proper quantity of good machine oil, will do much to produce uniform action to the sliding roller frames. As a last resort, we have seen pressmen take pieces of wooden furniture (cut to about the proper distance the roller frames should slide), and place it, flat, in the rear ends of the tracks, so that, as the sliding ways worked to the rear, they would be stopped in their course and the resistance of the wood would then force them to their position in the tracks. This remedy had its beneficial results in a few days, when they would begin to fill their duty and act harmoniously.

**BLUE WORKS UNSATISFACTORILY ON HIGHLY ENAMELED PAPER.**—C. S. O., of East Dubuque, Illinois, has sent us several impressions of a monogram in solid blue ground with gold bronze initials, regarding which he writes: "I inclose you some specimens of a monogram, printed from a zinc etching, on Funk's imitation gelatin, and also on plated paper. The work

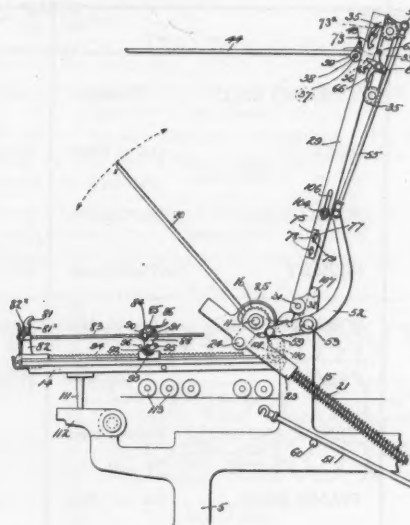


was done on a three-roller Chandler & Price Gordon, long fountain, with \$1 label blue ink, into which was mixed some Chesapeake economy compound, and balsam of copaiba as a dryer. The result was unsatisfactory; and I would like to receive suggestions which would enable me to get clean and bright printing, and the coating not pull off." *Answer.*—The enameled coating on all the samples of paper sent is good, and should "hold" any suitable quality of printing ink. In the present case you have not used such a quality of ink; and you have simply helped to make it more unsuitable by the mixtures added to it. To print smoothly, solidly and clean on such papers as are before us, requires a first-class quality of printing ink, which is equally important with the employment of the best of enameled paper stock. There is no economy in doing otherwise, as, no doubt, you have now found out. To print with blue ink, on a high grade of enameled paper, is not an easy matter at any time, for it requires the experience of an expert color pressman to make a success of the undertaking, even under the most favorable conditions. We suggest that you procure a grade of blue ink, costing from \$2 to \$3 a pound, either Milori or bronze blue (although a half-and-half mixture of these would be preferable in this case), and soften the same with a small piece of pure hog's lard, if the ink happens to pull off the enamel, but not otherwise. Such ink will dry hard without additional driers, although a few drops of dammar varnish may be added to the ink if it shows signs of *rubbing* off after being printed, say on the following day. Only sufficient color should be carried to secure a *solid* field; because when too much is used the ink will "crawl" on the paper and dry up and then show many uneven and weak spots. A better color and a smoother inked surface is one of the best results of following this suggestion. In the present case, you have employed far too much ink, and, as a consequence, your work is badly slurred on one end; you have also used too strong an impression in printing this monogram. If the blue color runs too light, add a very small bit of black ink. Use a frisket of paper, neatly pasted over the grippers, to pull off the printed sheets and to keep them clean. Work blue ink with dry, but good, fleshy rollers, and you will succeed.

**TROUBLE WITH ROLLERS.**—H. A. V. A., Sparta, Wisconsin, sends samples of newspapers showing imperfect inking due to defective rollers, and says: "We have never had so much trouble as we had with this issue, and would like to have you help us out. To begin with, I had better state the circumstances. We have a Campbell Oscillator in not very good condition and the rollers are all poor except one. The one good one is a form roller, and four weeks ago it got heated up and has not worked good since. It will not take the ink. The other form roller is old, but does fair work yet. All this week the weather has been damp, but in the morning yesterday a fire was built in a large stove right next to the press, but seemed to do no good. The papers sent are the three different stages of the trouble, as will be seen by looking them over. Another thing is that a thick gummy substance gathers on the ink table, no doubt causing the spotted appearance of the paper." *Answer.*—Your rollers are undoubtedly pretty well soaked with water absorbed from the humid atmosphere of your pressroom, and accelerated by your having heated up the room. The action is about as follows: The roller is essentially glue, and is subject to all the conditions which affect that material, with the difference that some of the unpleasant peculiarities of the glue are accentuated in the roller by reason of the admixture of glycerin and other stuff intended to cause the glue to become elastic and remain so. The text-books tell us that glue is "soluble by heat in the presence of moisture"—in other words, we soak the glue and melt it by heat. In your case this has taken place to a limited extent in your rollers. The weather was warm and damp, the rollers soft; they absorbed moisture from the air; the heat partially melted the surface and caused it to pull off on the distributing table and fill up on the form; and, again, the ink is of an oily nature and

the moisture in the rollers repels it and you do not get a good distribution. The rational remedy is to keep and use the rollers in a dry place. This not being possible, tell your rollermaker about it and have him make your rollers a little harder than usual, or if you already have the rollers and want to work with them, do as the washerwoman does when she wants to dry her "wash," put them where the wind can blow over them, only keep them out of the sun while so doing. If you can fix for so doing, blow a blast of air over the rollers while in press, and your trouble will soon vanish.

**PATENTS.**—The delivery mechanism herewith illustrated is the subject of patent No. 610,491, by Robert Miehle, and is designed for use with the regular two-revolution Miehle press. It provides a double system of sheet delivery, either by fly or reciprocating mechanism. In the cut the reciprocating-delivery



No. 610,491.

mechanism is shown thrown upward, where it remains inoperative, while the fly 10 does the delivering of the sheets. In this position both form and rollers are easy of access. When it is desired to change back to the reciprocating delivery the mechanism is unhitched and thrown down, and the fly locked back against the cylinder, to assist in supporting the sheet as it runs off. By this simple combination the pressman is able to deliver his sheet in either way best suited to the job in hand, and the change does not involve any appreciable loss of time, or complicate the press.

### NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

B. G. HAMILTON, Ithaca, New York.—Your work is neat and tasty.

KENNETH F. BEERS, Harvey, Illinois.—Your work is neat and well displayed.

R. H. FOLLAND, Manchester, New Hampshire.—Your ads. are all excellently well displayed.

R. H. SPRAGUE, Elyria, Ohio.—Your specimens are very neat, the balance and finish excellent.

PATTERSON BROTHERS, Ovid, New York.—Considering your equipment, we think you do excellent work.

H. A. WELLS, Benton Harbor, Michigan.—Had you omitted the ornament at the side of the middle section of the title-page of the booklet of Berrien County Schools, it would

have been perfect. Your church directory is very good, as a whole.

PAUL M. NAHMEUS, Milwaukee, Wisconsin.—For an apprentice, your card is an excellent one. The balance and arrangement are both good.

LEWIS RUDY, Cincinnati, Ohio.—We reproduce your programme, No. 1, also the booklet cover designed for two colors, No. 2. Both of these jobs are artistic and reflect much credit. The pond-lily ornaments were designed by Mr. Rudy, and show

in it. You will always find this an excellent plan of disposing of an overabundance of matter.

W. H. MUNHALL, Champaign, Illinois.—Your specimens evidence good taste, both as to composition and color schemes.

KNIGHT & WOMACK, Waco, Texas.—The card by Mr. Hutchison is excellent. We think he has talent for his work.

A. H. CROWTHER, Osage, Iowa.—Your work, to a great extent, exemplifies your motto. It is very neat and in good taste.

W. T. SMITH, New York.—Your specimen of rulework is certainly fine, and shows that you have much ability in that direction.

THE *Democrat*, Albion, Indiana.—Your work is all well balanced, neat and correctly whited out. The card specimens are especially good.

D. E. CUSICK, Danville, Illinois.—With the exception of the firm name being a trifle too large, the King & McCusker heading is a good one.

E. J. BARNEY, Berlin, New Hampshire.—Taken as a whole your work is excellent. The booklet, "A Bit of Berlin," is artistic and very attractive.

J. FRANKLIN SMITH, Philadelphia, Pennsylvania.—Your show cards are good. The stationery headings are neat, well balanced and in good form.

L. HOOVER, Franklin, Tennessee.—Your work is neat, but we would advise you to discontinue the use of so many bent rules. This style is rather obsolete now.

EDMUND G. GRESS, Easton, Pennsylvania.—Your work is all very neat, but be careful not to use too many ornaments. Let your work have an airy, open appearance.

H. B. TRUNDLE, Danville, Virginia.—We admire the spirit in which you send your specimens for criticism, but we fail to find any flaws in the work. It is all very good.

H. E. RIGLESBERGER, Shelbyville, Indiana.—The border on the heading of Carmony & Holbrook detracts from the display. The Van Way heading is very neat.

C. W. JONES, Cooperstown, North Dakota.—The Winslowe heading is not good. Do not attempt to do rulework. You are not a success at it, and it is rather out of date.

PAUL M. MOORE, Earlington, Kentucky.—The patriotic badges for the county fair are good, as is also the letter-head. You should be careful in the lock-up to get your rules square.

H. W. JONES, Ipava, Illinois.—Your work is neat, but we do not see much originality in it. However, we think that study will develop originality, and are confident that you will succeed.

H. S. STEEGE, Harrisburg, Illinois.—Be careful of over-ornamentation. We would not advise you to employ ornaments between words in display lines. Your certificate is a good one.

A. L. GOULD, Babylon, Long Island.—You employ too many faces of type in the construction of your work. Use few, not to exceed three, different faces, and see that they are thoroughly harmonious.

R. G. McCUTCHEON, Clarinda, Iowa.—The entire Stone heading should have been set in Satanick. The fancy border below the initial should have been omitted. The figures on the date line are too large.

JOHN T. YOKUM, Akron, Ohio.—Your specimens are all excellent, with the single exception of the Wilkofsky heading. The ornament used in conjunction with the rule underneath the firm name should have been omitted.

A. S. WERREMEYER, St. Louis, Missouri.—We notice considerable improvement in your work, but there is still room for betterment. You employ a trifle too much ornamentation. On the Benton Hall card, had you omitted all the ornaments, together with the bent rule, you would have had an excellent

August 1898			
POPS			
August 1898			
1 . . .	SOPRANO SOLO . . . . .	Midsommer	Pizzuti
	FRANK GUYER.		
2 . . .	DUET . . . . .	Quis est Homo	Gounod
	ALBERT JAMES, EDGAR SUTER.		
3 . . .	PIANO SOLO . . . . .	She Charmeth	Rossini
	PHILIP SAUER.		
4 . . .	MEDLEY . . . . .	The Pops Serenade	Cooke
	POPS QUARTET.		
5 . . .	SOPRANO SOLO . . . . .	Love and War	Gounod
	MISS SMITH.		
6 . . .	FARCE . . . . .	Cosmetics	Schuman
	THE COMPANY.		
7 . . .	TENOR AND BASSO . . . . .	Whistling Coons	Sullivan
	JACK GORMAN, HARVEY NEWCOMB		
8 . . .	PIANO SOLO . . . . .	The Lost Chord	Donizetti
	PHILIP SAUER.		
9 . . .	REMARKS . . . . .	Annual Benefit	
	BY OUR SECRETARY.		
10 . . .	SONG AND DANCE . . . . .		Woods
	BROWNE BROTHERS.		
11 . . .	FARCE . . . . .	Seashore Outing	Geyer
	THE COMPANY.		
PROGRAMME FOR THE TWENTY-EIGHTH. During the month of August, each year, the Pops give a series of fifteen entertainments, changing the entire programme each evening.			

No. 1.

that he has an eye and the ability to create original and artistic designs. We would urge our readers to attempt simple designs in pen-and-ink drawing. They can be etched very cheaply, and go a great way toward making jobs have a fresh, original and pleasing appearance.

FRANK L. JOHNSON, Corunna, Michigan.—The calendar booklet is very good. The composition and general appearance is on the artistic order.

EDWIN L. STEPHENSON, Arlington, Massachusetts.—Your card is excellent, and shows that as an apprentice you are improving your time by study.

ED O. WHEELER, Bellevue, Kentucky.—Your advertisement is well designed. We do not think it a good plan to underscore such types as Bradley.

FRED SMITH, Providence, Rhode Island.—Your folder is neat, but nothing out of the ordinary. The Ames card is very good as it is, but should you desire it to have a more open, airy appearance, try a narrow panel, placing the branch stores

job; but you spoiled the card in this manner, aside from the extra time you employed in the composition. Your statement heading is good. We know that you will remedy these defects and continue to improve.

MRS. A. M. MASSIE, Penacook, New Hampshire.—The card of Miss Colby printed by you is far better than the reprint job from Boston. We fail to see how you could improve it and employ the same type faces in its construction.

BEN T. RILEY, Greencastle, Indiana.—There is too much red on the Epworth League folder. The Allen Brothers' folder is not good. The composition is too ragged. The M. E. Church programme is your best specimen.

ORTE & Co., Fargo, North Dakota.—We think your work very creditable, and in some instances quite artistic. It is a mistake to employ Law Italic for reading-matter portions of stationery headings, as evidenced on the Stene heading.

C. J. HILDRETH, New Decatur, Alabama.—Your old-style programme is all right, with the exception of the border. To be sure, the border is not modern, but it is too modern for use on such work. A parallel or single rule would be all right.

WILBUR M. STONE, Brooklyn, New York.—Your work is of a very pleasing character. We see only a slight defect in your work, and that is in the joining of your rule borders. Be very particular about this and see that perfect joints are made.

R. SCHOONHERR, Chicago, Illinois.—We raise no question, other than the outlay of time, on rulework such as is evidenced on the Marks heading. If your firm can afford the necessary expenditure of time, it is well enough. The work is neatly done, but we prefer simplicity.

THE *Index*, Coshocton, New York.—Taken as a whole, your work is of an excellent class, especially the stationery headings. Do not make such combinations with Gothics and Bradley as are evidenced on the heading of the T. R. Harris Company. They are anything but harmonious.

EDWIN A. TATE, Galesburg, Illinois.—The plan of your booklet is on the artistic order; but we think you have made a mistake in making the department headings too coarse and too fancy for this class of work. The presswork is of a superior grade. Your other specimens are very neat and tasty.

CHARLES MATTHEWS, Tyler, Texas.—Your card is not very dignified for a business man. The composition is all right and the card would look very well with a trifle more margin. The Savas Xydias heading is not as good as some of the others. There are quite a number of specimens which are very creditable.

HOWARD C. KEELER, South Norwalk, Connecticut.—We consider your booklet very well gotten up and quite pleasing. Here and there we note evidences of injudicious ornamentation, but as a whole the specimens are good and will compare favorably with those of other printers whose facilities are equal.

MALDEN PRINTING COMPANY, Malden, Missouri.—Your letter-head is quite good, but the bill-head is bad. The color scheme is not good, and the combination of the old style roman caps with the De Vinne is not harmonious. Never employ a cap letter having hair lines with one of a reverse character.

FRED W. WILLIAMSON, Barrie, Ontario.—Your work shows improvement, and is more on the artistic order than anything we have yet been called upon to criticise from you. We see a small fault in the Financial Statement of the M. E. Church. Gothics and St. John do not harmonize when used in conjunction for display lines.

W. A. MASSIE, Penacook, New Hampshire.—The border around the Premium List pamphlet cover is not very appropriate for such work. You should have used no outline type on the Whitney pamphlet cover. The plan is good, but you

should have confined yourself to the use of De Vinne regular. The presswork is very good. Shun the fancy and strive more for dignified simplicity.

FRANK B. EDDY, Springfield, Massachusetts.—“At the Threshold” is a very clean-cut and dignified booklet, and you deserve credit for its creation. All of your work is pleasing as to both composition and presswork. It shows that conscientious study and the application of practical principles will aid and assist printers who are studiously inclined.

HARRY T. VOORHEES, Harrisonburg, Virginia.—The plan of the Prize List cover is all right. We call your attention to the erratic “S” in the word “Wednesday.” Be careful where and how you employ letters of this kind. Had you used a more suitable face of type for the firm name in the heading of the Harrisonburg Milling Company this would have been an excellent job.


M. P. SCHOOLEY, Homestead, Pennsylvania.—With the exception of the title-page, which has too many type faces employed in its construction, the school report is a good piece of work. The compositor, Mr. James M. Campbell, made an excellent record on the straight composition. He set 96,000 ems, made up the pages and forms ready for the press, in 66 hours and 20 minutes.

JOHN A. DENNISON, Ada, Ohio.—The Eifert announcement card is not good as it now appears. You should have printed it in the form of a folder on deckle-edge stock, using the first

W

Written by  
John Work

HERE MANY  
POND LILIES  
ARE GROWN



Vol. 1 No. 8

PUBLISHED BY MERRIAM, THE FLORIST

No. 2.

page for the cut of the flower and the simple title “Spring Beauties.” It should all have been set “Sixteenth Century,” which would have made it very artistic. On some of your specimens there is evidenced a desire for too much ornamentation. The Young heading is an excellent one, being



the exemplification of dignified simplicity. The New Year Announcement of the Whiteside Theater Orchestra is also a good piece of composition, having an harmonious color scheme.

CHARLES E. ROBINSON, Lowell, Massachusetts.—Your blotters are very effective. It is doubtful if there is any other means of advertising a printing office which proves so productive of results, especially when care is taken to have them attractive and artistic. There is so much improvement in your No. 4 specimen over the original copy, No. 3, that we repro-

duce both the original copy and the job as you turned it out. We wish that the patrons of this department would make it a point to send us jobs which they reset from the reprint, together with the copy, in order that they may serve the purpose of teaching a better way to do the work. It is necessary that they be printed on white paper and in black ink.

HOWARD E. FROCK, Providence, Rhode Island.—We agree with you in your opinion that such letters as the Bradley, St. John, Satanick, etc., should not be underscored with rule, and the first-prize specimen in the Toronto Type Foundry contest would have been better had the compositor omitted this objectionable feature. But even as the card was, it certainly deserved the place it took among the specimens.

W. A. MARTIN, Liberal, Missouri.—There is considerable improvement in your September blotter over the one you issued for August. It is always a good plan to employ type

employed in their construction. Do not try to make all your display lines "full." White space is too valuable to waste in adding inverted rules with ornaments between them to display lines. Also confine yourselves to the employment of not more than three different type faces on any one job and see that they are thoroughly harmonious.

HUNTER BRADFORD, Brooklyn, New York.—Your experience is certainly an unpleasant as well as an unusual one. It is the first time we have ever known a workman to lose his situation in trying to do, and for that matter doing, artistic work. The proofs you submit of the job in question certainly should have pleased the customer. Now, this is our advice: Make yourself acquainted with the class and style of work your employer turns out, and set the jobs on that plan.

SAMUEL H. SHAW, Philadelphia, Pennsylvania.—While the Okie ads. are good as to design and excellently well printed,

Telephone Connection. Safe Moving.  
Moving in town and out.  
Pianos & Furniture packed for shipping,  
Pianos boxes bought and sold.  
If your Piano will not go up the stairs,  
I have all the conveniences for  
putting in at the Window.  
Storage Furnished. Satisfaction Given.  
Prices Low for Good Work.  
None but Good Men Employed.

Lowell, Mass. 189

FR

## To D. P. KNOWLTON, Dr., Piano and Furniture Mover,

Office No. 20 Prescott Street. Residence 22 Eighteenth Street.

Stand, Market Street Opposite Police Station.

No. 3.

duce both the original copy and the job as you turned it out. We wish that the patrons of this department would make it a point to send us jobs which they reset from the reprint, together with the copy, in order that they may serve the purpose of teaching a better way to do the work. It is necessary that they be printed on white paper and in black ink.

HOWARD E. FROCK, Providence, Rhode Island.—We agree with you in your opinion that such letters as the Bradley, St. John, Satanick, etc., should not be underscored with rule, and the first-prize specimen in the Toronto Type Foundry contest would have been better had the compositor omitted this objectionable feature. But even as the card was, it certainly deserved the place it took among the specimens.

W. A. MARTIN, Liberal, Missouri.—There is considerable improvement in your September blotter over the one you issued for August. It is always a good plan to employ type

employed in their construction. Do not try to make all your display lines "full." White space is too valuable to waste in adding inverted rules with ornaments between them to display lines. Also confine yourselves to the employment of not more than three different type faces on any one job and see that they are thoroughly harmonious.

HUNTER BRADFORD, Brooklyn, New York.—Your experience is certainly an unpleasant as well as an unusual one. It is the first time we have ever known a workman to lose his situation in trying to do, and for that matter doing, artistic work. The proofs you submit of the job in question certainly should have pleased the customer. Now, this is our advice: Make yourself acquainted with the class and style of work your employer turns out, and set the jobs on that plan.

SAMUEL H. SHAW, Philadelphia, Pennsylvania.—While the Okie ads. are good as to design and excellently well printed,

Pianos and Furniture Packed for Shipping.  
Piano Boxes Bought and Sold.  
PRICES LOW FOR GOOD WORK.  
If your Piano will not  
go up the stairs, I have  
all the conveniences for  
putting in at the window.  
MOVING IN TOWN AND OUT.  
Storage Furnished. Satisfaction Given.  
None But Good Men Employed.  
Telephone Connection. Safe Moving.

Lowell, Mass., 189

M

## To D. P. KNOWLTON, Dr.

PIANO AND FURNITURE  
... MOVER ...

Office, No. 20 Prescott Street.

Residence, 22 Eighteenth Street.

STAND, MARKET STREET, OPPOSITE POLICE STATION.

No. 4.

or the reading portion of display work which will enable you to use good, bold display lines. Make few display lines, but have them forceful. Now, we do not mean by this to take up all the white space with display lines, but use good judgment.

C. J. OLDS, Burton, Ohio.—The Glendening heading is excellent, but the ornament at the left of the line, "Dealer in," should have been omitted. Your personal heading is a good one. The Donaldson heading can be improved by omitting

we cannot say truthfully that the one in the August issue of THE INLAND PRINTER was the best ad. in that number. You deserve credit for your work, but it is far better to be told the truth in this regard than it is to go on with your work, thinking, possibly, that it is perfect, when in reality it can be improved upon. "40c." is too small. It should have had equal prominence with "Cut Ink." The effect of the ornaments at the bottom of the page, where the flame from the

torch joins on to the rule, is not good. It is all right at the top of the page. This is a case of inappropriate balance. We also think the signature at the bottom of the ad. should be all in the same size of type. If you will think well on the subject, we feel confident that you will agree with the above criticism.

MCLEAN & CUTTING, Silver Creek, New York.—The main trouble in your display work, especially ads., is that you try to make too many display lines. Make few display lines, but have them forceful. Your presswork is excellent. In stationery headings always give the firm name the most prominence, making the business a close second. The note-head of the Silver Creek Upholstering Company is correctly treated in this respect. The Stebbins heading is on the reverse plan, and is not good. The menu of the Ellington Academy Alumni is very good and quite artistic.

CHARLES W. HELK, JR., Philadelphia, Pennsylvania.—Do not employ so many styles of type in the construction of your jobs. Never more than three, and be sure that they harmonize. We count five different fonts on the card of the Hallowell Club. The plan of the card is all right. On the card of the St. George Society you should have used no script. Had you confined yourself to French Old Style, your card would have presented a more dignified appearance. The envelope corners are neat. Your blotter is quite neat, but you should have employed nothing but heavy-faced gothics in its construction, if you wanted it to be harmonious.

CHARLES L. KESSLER, El Cajon, California.—The Red Cross poster is excellent. You certainly do well at cutting lines of type, emblems, etc. These things give the work a fresh, original appearance. The J. J. Smith heading is not very good. The address line is too prominent. It should have been much smaller. Work of this kind, as a rule, does not pay very well, as too much time is consumed, and the results do not justify the effort. Your most artistic specimen is the Red Cross concert programme. The White Star programme is not a good one. We see some errors in the ads. which lead us to the conclusion that you should be more careful in the proofreading. Your note-head is on the artistic order, and very creditable. You are doing well, considering your experience, and we expect to see some decided improvements in your work.

NOAH E. HOUSE, Piggott, Arkansas.—We would advise you to discard both of your letter-heads. Do not use such printed matter. It will do your business more harm than good. Curved lines, bits of border, too many type faces injudiciously and inharmoniously used, together with trying to bronze over a poor grade of black ink, has had the effect of making two of the most unsatisfactory pieces of stationery printing we have seen in many a day. Never attempt work on the lines of these two jobs. Your note-head is not so bad. With a few slight changes it will be very creditable. Set "Noah E. House, Editor," in 8-point of the type now employed. Move the line "Piggott Banner" over to the center of the heading, employing the type now used for your name. Place "\$1.00 per Year" immediately in the center underneath it, and set the date line in a more suitable letter. Strive after simplicity, and shun the complicated.

ULYSSES G. SWENA, Polo, Illinois.—You have no cause to be ashamed of your work. You have artistic tastes, but they need to be cultivated. Your most artistic specimen is the booklet report of the Ogle County Y. M. C. A. This is an excellent job from cover to inside. The C. E. reception to the Y. M. C. A. is on the artistic plan, but you should have tried to display it less. Take the three central lines as a guide for your measure, and set the whole top portion, down to the quotation, in 12-point Jenson. Put one lead only between the lines. Try and get a small simple ornament between the top portion and the quotation. Set the quotation in 6 or 8 point Jenson lower case. Be careful in your employment of pointers. Certainly, a long black pointer after a 12-point line of Sylvan Text looks

bad, and is very inartistic. We refer to the programme and menu in connection with the above job. For these display lines 18-point Sylvan Text would have been good, but do not attempt to employ pointers or underscoring in conjunction with this kind of type.

H. A. GATES, New York.—The plan of your ad., No. 5, is all right. So is the whitening out. But the display could be a trifle more effective. Omit the *fleur de lis* ornament, and set

We have just  
Commenced showing

## Puritan Gray

A NEW Tint in CRANE'S OLD STYLE BOND; a quick seller. PURITAN GRAY is the latest shade in this famous and popular paper. We are sure of a most hearty reception for it from our customers. It is an attractive Gray color, pleasant to the eye, and with the exceptionally agreeable writing surface of the Old Style BOND you are undoubtedly familiar with.



Crane's  
Old Style  
Bond

Give  
It a Trial

No. 5.

these words in 18-point condensed (same as used for "Puritan Gray"), "Crane's Old Style Bond." This will make the display very forceful. Use only one word to the line.

### EXCHANGE NOTES.

FOR the benefit of new members we again print the rules governing membership in the editorial column. See that these rules are lived up to, as it will result in a forfeiture of membership to break them.

WE wish to call attention to the importance of promptly mailing the express receipts. The cases must not be kept by anyone more than a week. Remember that there are others who are anxious to see and examine the cases.

MANY applications for membership are being constantly received. It will be impossible to immediately send a case to these new members, because the cases have passed their localities. The names have all been enrolled, and in due time they will receive a case.

WE expect shortly to put a case into the Dominion of Canada. Those who wish to receive this case should lose no time in communicating their desires to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio. It will pay anyone fourfold to join the exchange. The opportunity is yours. We are ready to do our part.

### TORONTO TYPE FOUNDRY JOB CONTEST—A CORRECTION.

An error in the report on the late job contest of the Toronto Type Foundry has produced the following protest. We present our apologies to Mr. Beck and make the correction with pleasure:

Ed S. Ralph, Esq.:

WINNIPEG, MANITOBA, September 8, 1898.

DEAR SIR,—I beg leave to draw your attention to a mistake in the late Toronto Type Foundry job contest.

The card reproduced in this month's INLAND PRINTER, set in Bradley and Gothic, taking first prize, was set by W. E. Beck (No. 28), of the Buckle Printing Company, Ltd., and not by Mr. Harry Buckle (No. 27), of the same firm.

I shall esteem it a favor if you will rectify the mistake in next month's INLAND PRINTER. Believe me to remain, yours respectfully,

WILLIAM E. BECK.

## PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THANKSGIVING DAY.—J. B., New York, asks us what date Thanksgiving Day falls on in 1899, whether the fourth or fifth Thursday. *Answer.*—It is usually the last Thursday in November, so it will probably be the fifth Thursday in 1899. But the President appoints the day, and could fix some other date, but is not likely to do so, as it has been done very seldom.

DICTION AND SPELLING.—G. W. J., Seattle, Washington, writes: "Are the words 'inside of' correctly used in the sentence, 'There's a cow inside of that inclosure,' referring to a cow in a field? Is there any distinction between the words inclose and enclose?" *Answer.*—"Inside of" is not strictly wrong, but "in that inclosure" is much better. There is no distinction between inclose and enclose. Some persons spell the word one way, and some the other. Inclose is Webster's spelling, enclose is Worcester's.

AN OVER-USED PRONOUN.—I have received a copy of a paper in which some quoted expressions are criticised as faulty English, one of the expressions being, "It escaped me that it was a subject," etc. The two pronouns were underscored, and the question written in the margin, "Why?" I do not know just what the question means. As to correctness of the use of the pronouns—of course the question must have something to do with my opinion thereon—I should say that it is right enough, but inelegant. "The fact escaped me," etc., seems better.

PUNCTUATION AND COMPOUNDING.—A. E. D., Omaha, Nebraska, writes: "I clipped the following from a sporting-goods catalogue. Will you kindly punctuate it as you think it should be, and also compound the words as you think they should be compounded? Also, does the sentence on page 599 (August), starting with the six 'thats,' appear as you wrote it?" *Answer.*—Here is the clipping, punctuated and compounded: "Power's brass gun-cleaning rod. This is the greatest thing in the way of a shotgun-cleaning rod ever invented. Made of finest polished brass, with slotted end, and threaded to take any standard gun-cleaning tool; latest improved oiler and first-class tool-steel screw-driver in butt. Put up, one each, in flannel case." The sentence with "thats" appeared as it was written, but it was not intended to commend itself as a pattern.

"RUNNING," OR "TO RUN"?—G. S. L., Chicago, submits for our opinion as to its correctness the sentence, "Trains will commence running," etc., and thinks it should be "to run." *Answer.*—"Commence to run" is better, but "begin to run" is best. However, "running" is not wrong, and it is the form most commonly used. Gould Brown, "Grammar of English Grammars," page 637, says: "After intransitive verbs signifying to begin or to continue, the participle in *ing*, relating to the nominative, may be used instead of the infinitive connected to the verb; as, 'The ass began galloping with all his might.' . . . 'The steamboats commenced running on Saturday.'" Our correspondent writes, "'Running' indicates a motion, and it seems to me that something cannot commence in motion; there must be a starting-point." But no motion already going on is indicated. The motion must have a starting-point, and it begins when it leaves that starting-point, under either form of expression.

DIMENSIONS.—A stationer of Chicago sends us the following: "On page 710 of the September number, your correspondent makes a statement that sizes are always given, the largest number first; glass being mentioned, 12 by 10 and 10 by 8, etc. We inclose you herewith official price-list of the glass-makers

to show you that his technical knowledge is limited entirely to his statement. This is inexcusable, especially in a printer who never heard of paper being ordered or the size of same printed in the manner in which he states it. If he thinks this information is not sufficient, let him send to the paper-houses for their catalogues." *Answer.*—According to our experience, Mr. Harding, the correspondent referred to, was too positive in his statement, and the present correspondent is right. Dimensions certainly are often (in the United States usually) given with the smaller measurement first. Each of the two writers, however, seems to go too far in omitting to make allowance for different experience.

CAPITALIZATION.—F. L. T., Portland, Maine, writes: "The rule we have made for our office in the use of capitals for the words state, county, city, etc., is this: When the word is used to designate a corporate body it is capitalized, but when it is used as a geographical word it is lower-cased. Examples: 1. The State of Maine will send its quota of soldiers. 2. The state of Maine is the home of many men of national reputation. Is the above a correct rule? Ought not the words 'democratic' and 'republican' to be capitalized when used to designate a party or person and lower-cased when used to designate a particular form of government?" *Answer.*—The first rule does not seem to be correct. The State of Maine, and any other of the United States, should always be a State, never a state. But if the error is adopted, it should be consistently preserved. No reason is evident in favor of variation. As to the other words, I prefer never to capitalize county, and never would write City except as an integral part of the name, as in Jersey City, this not being the city of Jersey, but the city named Jersey City. The name of the city of New York is simply New York, and so we should always have New York city (when the last word is used).

COMPOUNDING AND DIVISION.—Mr. R. Coupland Harding sent the following with what we printed from him in the September number: "In the discussions on usage in compounding, etc., I fancy I see not so much grammatical points at issue as different mental constitution on the part of the writers. I have heard embittered discussions in scientific circles on pure matters of classification—as, for example, whether *S. Marginator* was a distinct species or a mere variety of *S. Superba*. In one such discussion I heard the remark: 'All scientific classifiers belong to one of two orders—the Lumpers and the Splitters.' So with regard to compounding. It is to a large extent affected by the mental vision of the grammarian. Mr. H. Boss, for example, looks with complacency on the American tendency toward agglutination. He sees things 'in the lump.' To me, such forms as 'proofreader,' 'postoffice,' 'workingman,' and 'today,' are exceedingly repugnant, and 'onto' is abhorrent. I do not think that any of these forms would be tolerated in English work. For there is unmistakably a national characteristic method of regarding grammatical points, as well as a personal one. Take, for example, the division of words. Both the English and the American printer take two elements into account—the structure of the word and the spacing of the lines. But any one comparing English with American book-work will see that the primary consideration with one is secondary with the other. The English printer at a pinch sacrifices even spacing to avoid a division; the American, to space even, will often tolerate shocking divisions. And again, there is a national characteristic in the manner in which a word is regarded for purposes of division. The American printer troubles himself little about its structure—he divides, as a rule, solely by ear, and that ear not always a very accurate one. The English bookmaker, on the other hand, never loses sight of his 'roots,' and would no more break into 'graph' in a division than he would divide the 'ph' or 'ch' in Greek derivatives. So when I see 'En-gland,' 'prog-ress,' or 'photog-raphy,' I need not look up the imprint to know that the work is American. For after all, grammatical



rules are not immutable laws based upon the nature of things. Language cannot set forth external things, but only our ideas of them—it is an outgrowth from within. Its rules, however necessary they may be as a general guide to its use, cannot comprehend all contingencies, and split up into exceptions when too closely applied. For there are as many English languages as English writers. The language of Dickens differs as widely from that of Ruskin, of Tennyson, or of Carlyle, as the Danish language does from the Swedish. So that, while loyalty to the great principles of the language is essential, and precision in the use of words must be strictly observed, each man with any ideas of his own must be to some extent his own grammarian."

ROMAN NUMERALS.—M. M., Los Angeles, California, writes: "Referring to Mr. R. Coupland Harding's remarks in your September issue, in defence of omitting the period after Roman

"chapter 25," "volume 12," "August 26"—for the man that prints thus is right; he very likely knows the difference between an ordinary and an ordinal numeral, and will hardly use as bad grammar as 'In chapter XXV. we read,' etc. Whether a numeral is given in Arabic or Roman character has nothing to do with this question. The period should be used with either of the two characters when the numeral has the quality of an ordinal (excepting that with Arabic characters *th* is preferable, as 5th). In many cases both the ordinary and the ordinal forms are correct, as 'Sept. 26' (read, Sept. twenty-six) or 'Sept. 26.' (read, Sept. the twenty-sixth). How Mr. H., by his quotation from the Acts of Parliament: 'the fifth section' and 'subsection twenty-five' arrives at the conclusion that the idea of abbreviation is a grammatical fiction is not plausible. The two quotations, if expressed in figures, would have to be treated thus: 'the 5. section' (or 5th) and 'subsection 25,' and not otherwise."

"PER" AND "SHORT AND."—G. P. S., East Providence, Rhode Island, writes: "In looking over some back numbers of THE INLAND PRINTER, in the May, 1896, issue, page 190, I find you have made this statement: 'Many people use the Latin word "per" with English words, but it is not proper, according to language principle, to do so.' But such use of 'per' seems almost universal. In published notices of meetings, etc., they are generally signed 'Per order' of so-and-so, 'Per order of the Committee,' and in printing receipts or orders, the firm name is frequently printed in and underneath it 'Per ———,' for a signature. It seems to me the plain English word 'by' is much more sensible to use in all such cases, and I wish to ask if you don't agree with me. By the statement quoted it would appear that you do. A foreign word is useful occasionally, when an English word cannot be found that covers the ground so fully, but 'by' is as good as 'per' any day. I would also ask your opinion of the use of the 'short &,' as some printers call it. In old manuscripts it is found used almost throughout, and where we would never think of using anything but 'and' now. In firm names, as 'John Smith & Co.,' such use seems to be the recognized style, but is 'Printing Press & Manufacturing Co.,' as good? 'Little, Brown, and Company,' of Boston, apparently prefer 'and,' for it appears as I have quoted it on the title-pages of the books they publish, and to me it certainly appears more finished. In careful printing I like to see very few or no abbreviations. I suppose you will say '&' is no abbreviation, but it is ugly enough for one. I would have it 'and' always, and since the last century has seen the & restricted in its use, I think at some future time it will be altogether eliminated. Referring to 'Little, Brown, and Company,' notice the comma after 'Brown.' Another good point for correctness' sake—but how infrequently used!"

Answer.—As to "per," what we said in 1896 remains good, and those who use the word as noted do not make good use of it. Firm names do have &, and will probably continue so. The other use is not as good. As to the comma, it certainly is very little used in firm or company names, but is not seldom used in ordinary reading, and should be always used. There is no reason for its omission.



Photo by O'Keefe & Stockdorf, Leadville, Colo.

Engraved by Sanders, St. Louis.

TREED.

numerals, permit me to say that in my opinion Mr. H. not only differs with you and with common usage—as he admits—but that he disregards the office of the period in designating that the numeral is an ordinal. Henry VIII is to be read 'Henry Eight,' and if anyone wishes to read so, the period can be omitted, but such reading would be, to say the least, bad taste in this case. The correct form is Henry VIII. (which is to be read 'Henry the Eighth'), the period giving the numeral the quality of an ordinal, the same as *th* added to an Arabic numeral (8th). Mr. H. says: 'Nearly every (?) printer will adopt the form "In chapter XXV. we read" or "In volume XII. of THE INLAND PRINTER,"' and asks if he does it because he treats them as abbreviations of 'twenty-fifth' or 'twelfth.' Anyone using the period after the numeral in such a sentence is wrong, and I beg to differ with Mr. H. when he says in his next sentence that 'the same man will unhesitatingly print

STYLE FOR PRINTERS.—The latest of its kind known to us is the "Stylebook and Manual of Typography governing composition and proofreading and for the use of classes in the printing department of the Kansas State Agricultural College, prepared under authority of the Board of Regents, by Charles S. Davis, Superintendent of Printing." Its compilation is well done, and the pamphlet would be useful, even to those who disapprove of many of its rules, as the present writer does. Not having space to enumerate the details which seem beyond faultfinding, it may be said that there are sixty-five numbered paragraphs and numerous sub-paragraphs, all good but the few here criticised. The word "indentation" is used. Every printer, at least, should know that there is no indentation in printing, and that the thing named is "indention." An

instance of capitalizing is "Secretary-of-the-Treasury Windom," with useless hyphens, and the title alone is not capitalized, but certainly should be, and all titles like it. As to compound words, the rule is, "Follow the Standard Dictionary, unless otherwise instructed," and the qualification makes the rule worse than none, especially in connection with the rule for "one word," which is, "Where two words become united to form another, and a new meaning is taken, and one of the original words loses its accent, they are combined without the hyphen." With this last as a rule, the dictionary might better not have been mentioned, for the two are as little consonant as any two could be, and there is no definite result possible. Direction is given to write "ill-tempered man," but "he is very ill tempered." The hyphen should be used in both instances. We are told (this being copied from the similar work of the Chicago Society of Proofreaders) that "the addition of s to form the plural of a word—as horses, fences, etc.—does not form a syllable, and the word should not be divided on the last portion so formed." Now this rule as to division is good enough for those who choose to adopt it—but why not give a sane reason for it, as that it is more æsthetic to avoid such divisions? The assertion about syllables is absolutely false. "Horse" is one syllable, and "horses" is two; what can represent the additional one but the suffix? A syllable is the sound made by one impulse of the voice, and two such sounds make two syllables. "Omit comma before 'and,' 'or,' etc., when used to connect three or more nouns, unless intended meaning will thereby be altered," is another rule without foundation in reason. The comma is absolutely demanded by common sense in *all* such cases, but corporation names are so firmly established with the unreasonable omission that they must stand as an exception. The rule, "Roman numerals should not be followed by periods any more than Arabic numerals," is in accordance with the very common fallacy that there is no difference in purport between the two kinds of numerals. Probably it would be impossible to convince every one of this real difference, but those who are logical and careful will commonly use a period after Roman numerals, except when they are used in numbering pages, or in similar mere counting. In the commonest uses Roman numerals are ordinal, and Arabic figures are seldom so considered in English, though in German they are followed by a period where one would be used after the letters. Finally, the pamphlet is printed with some of the abominable "clipped" spellings, like "tho" for "though," that have been tried and killed off many times, and which will never be universal.

#### NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

"A. J." again brings up the question of a suitable size for stamping ribbon. There is nothing better than diluted fish glue, applied with a perfectly clean, very soft sponge. Have the fish glue frothy and apply as lightly as possible.

MEMBERS of the trade complain that Philadelphia is stealing all the business at impossible prices. Prices in Philadelphia always were low in the book line, and the standard of their product below the ordinary, according to the writer's experience.

THE F. M. Lupton Company publish a line of 16mos that present a decided novelty in book stamping. The covers are stamped in aluminum with a spray of flowers in green and red inks, in addition to which the whole cover is embossed, bringing out the ornamental aluminum work and raising up the flowers

so that they stand out very attractively on the cover. This idea is worth carrying farther, as some very beautiful effects could be produced.]

THE first fall meeting of the Bookbinders' Association of New York took place at the Arena on October 10. The meeting was largely attended by the members of the trade, and after disposing of the good things served by the house a general discussion of trade matters was taken up. Meetings will follow monthly until next summer.

KERATOL.—A splendid unrecognizable imitation of leather is now carried by the stockhouses. Its pasting and working qualities are poor, probably as a result of the grease used in its manufacture, but its appearance could not be improved on. The same houses now carry the low-priced marbled paper made by machinery, as described in the last issue of THE INLAND PRINTER.

VARNISHING CRUSHED LEVANT AND POLISHED CALF BINDINGS.—It is the common practice of many binders to finish their leather work with a very thin coat of fine French varnish, claiming that this is proper for the preservation and finish of the leather. The custom is barbarous, and unless justified by a low price, rendering economy necessary, should never be resorted to. We all know the value of a piece of furniture hand rubbed as compared with one daubed with shiny copal. The same comparison applies to the finish of books. The beauty of a gilt edge is in the depth of its burnishing. Also on the head of durability the varnishing is ill advised. Two volumes in half crushed levant, bound for the holiday trade, remain upon the bookseller's shelf unsold. On one the polish has been "helped out" with varnish—the other is finished without it. In the spring, when the tradesman overhauls his stock, the varnished volume is found smutted and soiled with dust, which gives a rough feel, while the polished volume will wipe clean and bright as it left the binder's shop. Varnishing is only justifiable as a saving of labor.

A CORRESPONDENT asks the process of extra binding where the books are sewn on machine so that lacing-in is not possible. Many 12mos are bound in leather by simply making the cover the same as a cloth case and "casing-in" in the ordinary manner. The result, however, is a not very substantial binding. On larger and more expensive books the problem has been to bind a machine-sewn book with strength and finish commensurate with the value of the work and the price at which it is sold. A fair example of the latter is the half-bound edition of the Century Dictionary, which sells at \$6 per volume. The binding is of dark green, seal-grained cowhide, with cloth sides to match; altogether a very substantial and handsome volume. As usual in binding a book of this size, the lining paper is reinforced by a piece of muslin at the joint. In this instance the muslin is sewn to the first and last signatures on a Singer machine before the sections are sewn together. This alone gives as much strength as though the boards were "laced in." A stout piece of paper, cut the right size, is folded once and covered with cheesecloth, forming a flattened tube. This is glued over the backbone, and, after the raised bands are put in place, the leather is drawn over with paste as usual. The cheesecloth above referred to surrounding the paper back, is cut on the bias, so that instead of the threads running straight they crisscross diagonally at the fold just where the cover hinges. This brings nearly double the number of threads at the joint that there would be if the cheesecloth ran straight.

#### AS NECESSARY AS TYPE AND PRESSES.

Inclosed find our check for \$2 in payment for another year's subscription to your valuable paper. We would as soon think of running this place without type or presses as without THE INLAND PRINTER.—The E. D. Taylor Company, printers, San Francisco, California.

## MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

[THERE are now about five thousand Mergenthaler Linotype machines in use in newspaper offices throughout the country, of which number 1,300 machines are on rental. The terms of the company are \$3,000 cash for ordinary linotype machines and \$3,250 with duplex attachment. When placed on rental, ordinary machines pay \$500 yearly, and duplex \$600, and a contract is made whereby at the end of a year an option is given to make full payment and buy the machine. The comparatively small number of machines on rental shows that the option is generally taken advantage of. The new book machines are now going out and the Mergenthaler people anticipate that these machines will return as large a profit as the newspaper machines. The field for book machines is almost unlimited.]

**LINOTYPE PATENTS.**—The following points concerning linotype patents will be of interest to the readers of this department: The Mergenthaler Linotype Company, of New York, is the only company manufacturing, or having the right to manufacture, linotype machines. It is the exclusive owner of more than one hundred patents, covering broadly the machine, the matrices, the spacers, the molds and the product of the machines; all Mergenthaler patents in any manner relating to linotype or analogous machines; Mergenthaler patents covering broadly a secondary or auxiliary magazine on linotype machines; the Shuckers patents, broadly covering wedge spacers as used in the linotype; the Moore patents, broadly covering linotype slugs, and forms composed of such slugs; the Dodge patents, covering machines with two-letter roman and italic matrices; the Paige patents, covering automatic typesetting, justifying and distributing machines; also patents on the adjustable molds, ejectors, and many separate parts of the machine.

THAT some thoughtful inventor may take this subject up and realize the expectations of its originator, we quote the following paragraph, taken from the Boston *Daily Transcript*, dated September, 1874, upon the adoption of an elaborate system of logotypes used in connection with the single types: "Albon H. Bailey, of Somerville, Massachusetts, has a photograph drawing of his patent combination type cases—a sort of a puzzle to old-style printers—by the use of which it is claimed that a compositor may double the amount of his work in a given time. The types are cast in blocks of syllables and the most common short words, and ingeniously arranged in the cases for expediting work. The inventor believes his method will distance all typesetting machines, and is an improvement in this department of printing worthy of association with the lightning rotary presses." The article finishes with the following as the result: "A 1,200-em-per-hour compositor on the *Transcript* has been practicing (somewhat desultorily, however) in this system, with a nonpareil font of the combinations, for the last six or eight weeks. He has steadily set 2,000 ems per hour, although subject to the necessity of working between time on ship news and advertisements at the ordinary cases. On several occasions he has set 2,250 ems per hour, and even as many as 2,400 ems per hour, from logotype cases. It is confidently believed that, without interruption, the speed of this workman can be made as great as 2,800 to 3,000 ems per hour, and that, too, without any special exertion."

In the Baltimore *Sun* is a linotype furnished with a second magazine, containing a large number of additional characters. It is so connected with the machine that by operating a key-

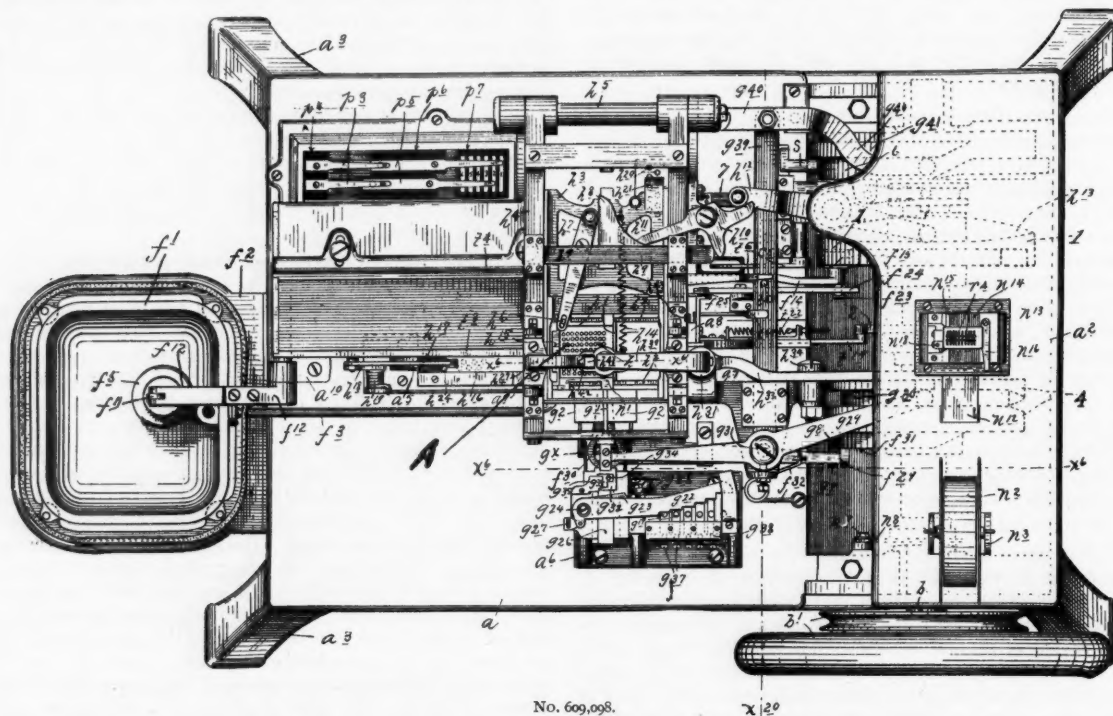
board placed alongside of the regular one the matrices of the second magazine are set up and carried through the machine just as are those of the first magazine. Thus the operator is able to get his matter from each magazine separately or from both and thereby set up mixed matter as fast as plain print. The invention is of great assistance to newspapers, etc., in setting up their advertisements, side headings, etc., and its adaptability is almost unlimited, as it allows the mixing of any fonts, no matter what their respective thicknesses are. For instance, the extra magazine may be loaded with a set of head-letter matrices, thus creating a so-called head-letter machine, or it may contain blacks, etc., that are to be set up with various fonts running through the first magazine. The extra magazine is also made interchangeable, so that it can be taken out and replaced by one loaded with other matrices; thus, for instance, in setting up medical, mathematical, technical or similar books, a magazine containing all these special marks or characters needed in this class of work may be inserted, enabling the operator to set the whole book by machinery. Both magazines carry together 180 different characters, and when using the two-letter matrix lately placed on the market this number can be increased to 360 (to which 60 to 120 can be added if required), thus meeting almost any demand; for instance, it enables to automatically set up and distribute italics, small caps and black letter in connection with the regular font. These figures involve an amount of letters so far never carried in any other typesetting machine, and it was left for the linotype machine to first accomplish this result and thereby largely extend the usefulness of the machine.

**THE TWO-LETTER MATRIX.**—The two-letter matrix attachment on the linotype machine as received from the factory comes in fifty pieces, counting a set of two-letter matrices as one piece. These pieces are twenty-six keyboard buttons, assembler slide, assembling elevator, assembler chute front rail, two steel strips to take the place of the rubber assembler buffer strips, line delivery carriage long finger, line delivery carriage long finger gauge rod, improved piece to set long finger, one assembler elevator stop bar, line delivery channel front and back rails, first elevator jaw— assembled, small recasting lever, first elevator slide top guide adjusting strip, two pawls that are fastened to the elevator adjusting strip, a two-letter mold and six screws. The keyboard buttons changed on a machine without fractions are marked similar to those in use on a head-letter machine, and are used, with two exceptions, for the small caps. These exceptions are the em space and em leader, which can be used with this attachment as all em spaces or as em leaders, giving forty of each to a set of matrices. Small caps are placed on all the figures and various other characters. The italic *f*, *ff*, *ffi*, *¢*, *§* and figures, also the small cap *x*, *z* and *π* run as pi. A new assembling elevator is required. The front part of this elevator is slotted its entire length. Into this slot is fitted two flat steel rails. These are connected with two small levers also fastened in front of the elevator, and forms the "shift keys." When the "shift keys" are pulled out the steel rails are forced ahead. By pushing them in the elevator appears like those now in use. The elevator rests about one-fourth of an inch lower. This is why a new assembler slide and assembler shoot front rail is required. In the former one-fourth of an inch is cut from the part that passes beneath the star wheel and in the latter it is cut off straight one-fourth of an inch from the lower end. The rubber assembler buffer strips on each side of the star wheel are discarded and the space is filled by two steel rails. An oblong hole is made in the long finger, into which not only passes the gauge rod, but also the part now used to regulate the length to which long finger is to be set. The gauge rod is made flat on one side, and before passing through the long finger it passes through this attachment. On the front is a screw that holds the long finger in place. To set long finger, loosen screw and bring finger to point desired, then tighten screw. It also does away with the line delivery gauge rod spring, the little piece of



round leather above the short finger and the line delivery carriage long finger adjustable stop—assembled, that is fastened to the intermediate channel front plate. The line delivery channel front and back rails are grooved to fit the raised matrices. On the first elevator the greatest change is made as new elevator jaws are required and other improvements made. This part is now  $\frac{1}{8}$  of an inch wider and is caused by the new transfer and recasting mechanism. To overcome this additional thickness and allow the elevator to go down to its proper place, a piece  $\frac{1}{8}$  of an inch wide and  $8\frac{3}{4}$  inches long must be milled out of the vise cap. The elevator front jaw is also slotted and a steel rail inserted, somewhat similar to that in the assembling elevator. When this rail is out to its limit it causes two grooves to be formed in the elevator front jaw. These grooves are to receive the lower ears of the matrices and are actuated by two pawls in the elevator jaw on each side of the elevator slide. The lower ends of these pawls are connected to the steel rails in the slot and their upper ends project out

when the elevator is near its highest point and push in the pawls in the elevator jaw. The lower end of the pawls in the jaw being connected with the steel rail that holds up the raised matrices is pushed back and the matrices that are raised drop even to be transferred by coming in contact with the elevator intermediate bar. As the elevator recedes after the line is transferred, the two coil springs cause the steel rail to be brought back to its place to receive the next line. A lever is fastened to the vise frame just below where the lower elevator slide gib is. When this lever is in use one end comes in contact with the screw in elevator slide that regulates the height of the elevator with regard to the point of transfer. This lever is used only when a line is recast in italic or small caps. The two-letter No. 30 mold now comes in as one piece. The front of mold body is cut out closer to the mold slot, and the piece that has been fastened to the mold when put in the disk-mold keeper is wider and contains two grooves, one being formed as in other molds, the other cut in the keeper a short distance



from the elevator jaw. The object of this is to allow the matrices to drop down to be transferred. Two medium stiff coil springs are connected to the upper part of these pawls and the other end of the springs are fastened to screw on the sides of the elevator slide. These springs keep the steel rail in the slotted part of the elevator jaw. The elevator jaws are otherwise improved. One improvement is the discarding of the little pawls that hold the matrices, two flat springs with a U-shaped end being substituted, the matrices being held by these springs binding on the upper ears of the last matrix in a line. Another feature is the discarding of the yielding finger back and front rails; this part is now made into one piece and held by a binding screw. It is set in same manner as described in attachment for setting the long finger. Changing these two parts does away with the screw and back jaw pawl stop and the first elevator front jaw yielding finger brake in the first elevator slide top guide, or the parts that are now used to raise the pawls and to hold the yielding fingers when the line is transferred to the second elevator. The new first elevator slide top guide adjusting strip has two pawls fastened to it by screws. These pawls come in contact with the two in the elevator jaw

below the first. The upper groove receives the lower ears of the italic and small cap matrices, the lower one the ears of the roman matrices.

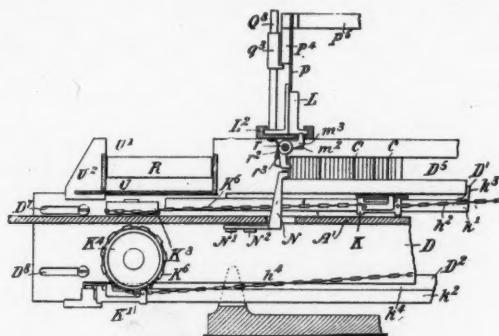
#### PATENTS.

George A. Goodson has taken out two more patents on his typesetting and casting machine. No. 609,097 relates to his graphotone or typewriter-like mechanism for punching a strip of paper, and which was described in this department in the August issue. No. 609,098 describes the casting and setting machine, and a drawing affording an overhead view of the machine is reproduced here. The mold-plate, bearing the matrices for the hundred characters to be cast, is seen at A, and this is shifted by levers every time a letter is cast. The parts marked *f* indicate the type metal and its conducting mechanism, the parts marked *n* the paper strip and feeding devices, *p* the justifying parts, *r* the electric connections, and *t* the type and delivery devices.

A very complicated patent, involving more than fifty drawings, has just been issued to P. H. McGrath, of Randolph, Massachusetts, as No. 608,997, and he has assigned it to the Johnson Typesetter Company. The application for this patent

was filed eight years ago, and as nothing has been heard of the machine, it is fair to infer that the Johnson Company does not mean to build it. The principles of the justifying mechanism are of interest, however, at this time when so many justifiers are coming out. McGrath's plan was to set the type with temporary spaces, considerably thicker than the ordinary space. A measuring device was used to determine the amount of space to be filled to justify the line, and to divide this among the required number of word-spaces. The required size of justifying space having been thus decided, a justifying lever set the side of a mold, and a set of spaces were cast sufficient for the line. The temporary spaces were then pushed out, and carried back to the place of storage, for reuse, while the justifying spaces took their places in the line, which was then pushed out on the galley.

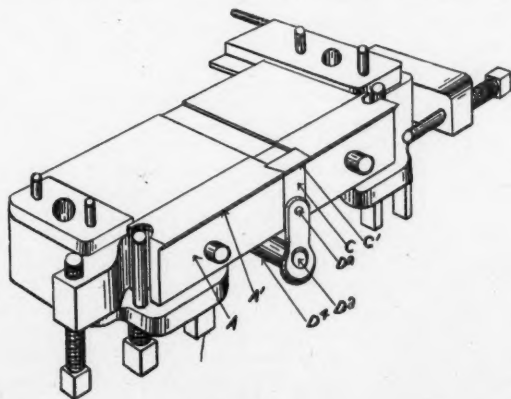
The annexed drawing may afford some readers a better idea of the new Empire justifier. The keyboard is at the left of the cut. The composed line of type advances along the inway D<sup>5</sup> to the left. At this point the spaces C<sup>1</sup> are formed



EMPIRE JUSTIFIER.

by the entrance of wedges in the line. The mechanism is shown at the point of pushing in a justifying space where the wedge has been. After all the spaces are changed the justified line is carried to the galley U, while the wedges drop down and are carried back by the chain K<sup>6</sup>.

A knife attachment for the linotype machine is the subject of patent No. 609,315, by Watkin Wynne, of New South Wales. He provides what he terms a gap-knife, C<sup>1</sup>, which is depressible by the eccentric D<sup>3</sup>, said eccentric being operated by a handle in the rear. When a slug is cast with an overhanging



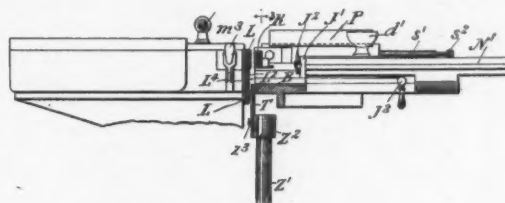
No. 609,315.

or two-line letter, the gap-knife may be made to descend the proper distance, and trim the overhang. When an ordinary slug is to be trimmed the gap-knife remains in position in line with the other knife.

The Empire distributor will be the better for the improvement patented as No. 609,453, by R. J. Moxley. Heretofore

2-5

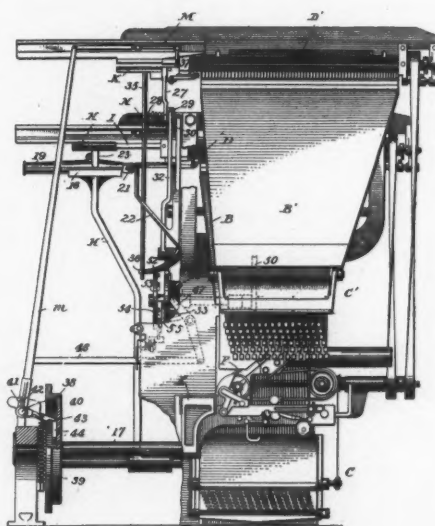
the leads have been removed by hand, or by a device not wholly satisfactory. In the present form a space, equal to the thickness of a lead, is placed to the left of the line-raiser T,



No. 609,453.

and when the line is raised the lead is retained by the shoulder L, and falls into a receptacle beneath.

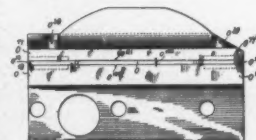
The past month has been a good one for linotype patents, and there are five more to be recorded. Perhaps the most important of these is No. 610,454, by Carl Muehleisen, of Baltimore, assignor to the Mergenthaler Linotype Company. It is a multiple-magazine combination, and provides for one or more extra keyboards, for use where extra sorts are demanded. The extra magazine (or magazines) is placed above the regular magazine, but made to deliver to the same point. The compositor may then strike characters from the upper keyboard at his convenience, as if it were a part of the regular keyboard. The matrices in the upper magazine are slotted in the foot or at



No. 610,454.

the side, so as to differentiate them from the regular matrices, and allow them to take the grooves that lead to the distributing rail of the upper magazine. The arrangement seems wholly practical, and will increase the usefulness of the machines for special work.

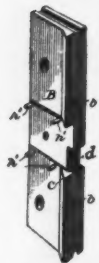
The Mergenthaler Company has also secured the assignment of patent No. 609,883, by Ernest Girod, of London. This provides means for altering the width of the measure temporarily, as for a few lines of half measure, and incidentally prevents the accidental sticking of the ejector-blade. The illustration shows the arrangement as used with a detachable mold-block. When the operator wants a short-measure linotype, he stops the machine, exposes the mold-block, and pushes the stopping-off bar o<sup>130</sup> nose first into the proper slots o<sup>131</sup>,



No. 609,883.

till its ends are flush with the respective faces of the mold-block.

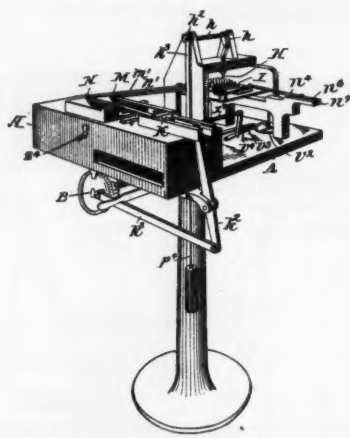
A knife mechanism for trimming linotype slugs having a two-line overhanging letter, is the subject of patent 609,770, by George A. Bates, assignor to the Mergenthaler Company. The drawing shows the knife for trimming the lower side of the slug, having a slot *d*, to permit the passage of the overhang. When it is desired to trim the burr off the overhang, a short knife may be screwed on to the central recess of the main knife. The knife is so arranged that it may be adjusted in position vertically—that is, in the direction of the length of the slug—thus permitting the trimming of a variable width of overhang.



No. 609,770.

A British patent has been taken out by Thomas P. Ritzema, of London, describing a device by which a linotype operator may use the pressure of his thigh instead of his hands for operating the gear of the clutch in connection with the star-wheel assembling mechanism.

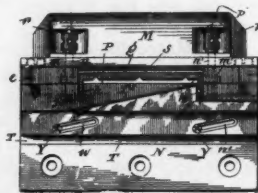
Another patent (No. 611,203) has been taken out by Frank A. Johnson, of Philadelphia, on the Tachytype composing machine. This is a machine for impressing type-characters, in the form of dies, into a strip of matrix material, from which a cast for printing may be made later. In the illustration the dies or type-characters are shown in a group at I, and these dies may be severally depressed by the plunger H, as each is



No. 611,203.

separately held up by its spring. Sets of levers and slides, as the groups indicated by n's and m's, are shifted so as to bring any one of the dies to a central position for depression on the matrix material, which is shifted along regularly letter by letter and line by line. The machine is guided in its work by a dummy, bearing sets of pins, which may be depressed in such a way as to determine the type-characters to be selected.

Thomas H. Catherall, of London, has patented (No. 610,228) a new form of linotype mold, which is made adjustable by beveled surfaces, for the purpose of casting a slug thicker or thinner than the standard. In connection with this the inventor proposes to use matrices bearing two characters of different heights, in order that when one slug has been cast from a line of matrices, the position of the mold and the thickness of the slug may be altered for immediately casting a second slug from the other set of characters on the line of matrices. In this way, at one composition, two sets of slugs may be produced, one being of a type-face of greater height than the other.



No. 610,228.

## NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

**NEXT ANNUAL CONVENTION.**—The third annual convention of the National Electrotypers' Association of America will be held in New Haven, Connecticut. The date will be fixed by the Executive Committee.

**ROTTEN STEREOTYPE METAL.**—H. W. H., Harrisburg, Pennsylvania, writes: "I wish you would let me know how to fix up my metal. It is so rotten I can hardly use it. On the side the tailpiece is on, it is so full of holes we cannot clip it without breaking letters out of the other side. We must hold our metal before we can make a cast. Please let me have a paste recipe also." *Answer.*—Your metal is probably too hard. Add pure lead until it will flow solid, but be careful not to get it too soft to stand the wear demanded of it. If lead will not help it, you had better exchange it for new metal. See August INLAND PRINTER, page 593, for paste recipe.

**NINE-HOUR DAY FOR CHICAGO ELECTROTYPERS.**—Beginning January 1 next, Chicago electrotypers will receive ten hours' pay for nine hours' work. This concession was made by the employing electrotypers after several conferences with representatives of the union, the first of which was held in July. The first request of the union was that the nine-hour day should begin October 1, but at the suggestion of the employers the ten hours' pay feature was postponed until the first of the year. The reduction in number of working hours will be equivalent to an increase of ten per cent in the labor cost of manufacturing. The employers will no doubt be compensated by the new scale of prices for electrotyping, which will go into effect on the same date.

**ELECTROTYPES IN NICKEL.**—An interesting invention comes from Louis Boudreaux, of Paris, France. In order to produce electrotypes in nickel, he covers the wax (before taking the impression) with powdered bronze, the coating with graphite being omitted. In this way he secures a surface of wax that, when placed in the bath, will permit the adhesion of the nickel and result in the quick building-up of a shell. As is well known, if electroplating is undertaken with nickel after the manner of copper, the small amount of adhesion of the nickel to the graphite often causes a failure. The inventor further claims that a metallic surface, as of bronze, on the wax is much better for electroplating with any metal than is the plumbago surface.—*Typothetæ and Platemaker.*

**THE NATIONAL ELECTROTYPE SCALE.**—The new scale of prices for cuts and type matter on wood, adopted by the National Association at its convention in Milwaukee and since ratified by the local associations, is based on 3 cents per square inch, with 18 cents added for the first inch, and will be subject in the West to a discount of 33½ per cent. In other words, the price for electrotyping on wood, after the new scale goes into effect, which will probably be on January 1, 1899, will be 2 cents per square inch, net, with 12 cents added. It will, therefore, be a simple matter for the printer to figure the cost of any job. The only exceptions to this price will be in the case of jobs less than 2½ inches in width, which are subject to a somewhat higher rate, owing to the increased cost of manufacturing long narrow electrotypes, and also on jobs larger than the scale, which are figured at 2 cents, net, without the added 12 cents. Compared with the present Chicago scale, the figures are somewhat higher on large jobs and lower on jobs measuring fifteen square inches and less. The price for unblocked catalogue and book plates will be 1¼ cents per square inch, net, which is nominally an advance of twenty-five per cent over the present rate; but as no charge will be made for bevel on the



new scale, the actual advance on small pages is only about  $12\frac{1}{2}$  per cent. Other features of the scale, as it applies to the West, are as follows, subject to discount, except where marked net: Cuts and type matter on wood, charged as per figures on scale; larger than scale, 3 cents per square inch; not blocked, twenty per cent less. Half-tone, twenty-five per cent extra. Blocking on wood,  $\frac{1}{4}$  figures on scale: minimum, 15 cents; two or more, 10 cents each. Metal base (cored) and embossing plates, under  $2\frac{1}{2}$  inches wide, scale price, net. Solid metal base over five square inches, fifty per cent extra, net. Blocking on metal, metal price, less cost of unmounted electrotype plate. Book and catalogue plates (sixteen or more unmounted),  $1\frac{1}{4}$  cents per square inch, net; minimum, 20 cents, net. Tint plates (engravers' metal, blocked), same as electrotypes. Backing half-tones to plate thickness,  $1\frac{1}{2}$  cents per square inch, net; minimum, 20 cents, net. Backing zinc etchings to plate thickness, 1 cent per square inch, net; minimum, 15 cents, net. Electrotype shells (tinned), half finished plate price. Curved plates under  $\frac{1}{4}$  inch thick, same as wood base; minimum, 30 cents. Mortising: on wood, outside 10 cents, inside 15 cents; on metal, outside 15 cents, inside 25 cents, net. Time work, 60 cents per hour, net. Discount on duplicates from a single form or cut: 10 or more, five per cent; 25 or more, ten per cent; 50 or more, 15 per cent; 100 or more, twenty per cent.

## REPLY TO MR. DUNTON.

Replying to a correspondent the writer recently stated in this department that the weight of metal deposited in electrotyping is exactly proportioned to the current strength and time of exposure. Commenting on this statement Mr. George E. Dunton, editor of the electrotyping department of the *Process Review and Journal of Electrotyping*, says: "I do not agree with Mr. Partridge; the weight of metal deposited will depend on the resistance of the solution as well as the current strength and time exposure." Mr. Dunton evidently labors under a misapprehension of electrical terms as generally understood. According to Ohm's law, "current strength equals E. M. F. divided by resistance." In other words, the only effect of the resistance is to determine the current strength. So absolutely is the weight of any metal deposited electrolytically proportional to the current depositing it, multiplied by the time in which the deposit was made, that tables of electro-chemical equivalents have been determined and may be found in almost any chemistry text-book. These tables give the weight of metal deposited per ampere second, and are the same for all solutions or compounds of the metal, and for any current strength up to the "burning point."

In the same article the writer said: "To increase the current means a higher speed for the dynamo." Mr. Dunton replying, says: "We cannot increase the current by increasing the speed of the dynamo; we can increase the current strength." He evidently means by "current strength" the E. M. F., as other passages from his article would indicate, but even so, if increasing the speed increases the E. M. F. and  $C = \frac{E}{R}$ , and the R remains constant, then the C increases with the E.

An electric current is said to be a flow of electricity from one point to another. "The unit of quantity of current is the coulomb, and is the amount of electricity which passes through a conductor in one second, when the strength of current is one ampere."—*Gore*. "A current of the strength of one-tenth ampere will not yield a quantity of electricity equal to a coulomb until it has flowed ten seconds."—*Park Benjamin, Ph. D.* If we accept these authorities, and numerous others might be quoted along the same line, it is evident that the quantity of electricity flowing through the conductor is directly proportional to the current strength and increases in the same ratio. It is difficult to understand, therefore, how Mr. Dunton can obtain greater current strength by increasing the speed of the dynamo without at the same time increasing

the quantity of electricity delivered, provided the resistance of the current remains unchanged.

Again, the writer said, speaking of the benefits of agitation, "There will be no material increase in the rate of deposition, unless the current is increased." Mr. Dunton replies: "If we employ the same E. M. F. on the single tub in multiple that we did on the two in series and agitate the solution—make the solution more conductive by using more acid—we shall be able to deposit one-half the amount that we do in two tubs in series in nearly one-fourth the time."

Changing the tubs from series to multiple without changing the speed of the dynamo practically doubles the current strength, and should result in saving one-half the time required to deposit in series; but, on the other hand, the current is delivered twice as fast, so that the capacity of the machine in terms of area deposited upon at one time is cut in two. So far

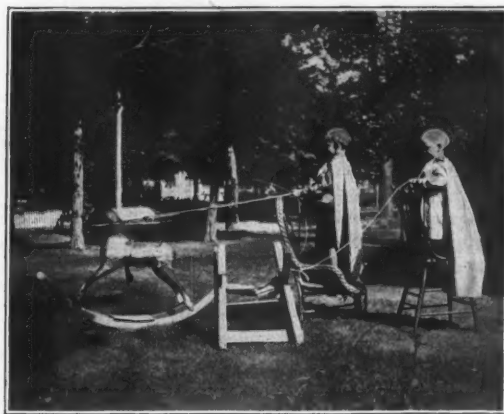


Photo by F. E. Foster, Iowa Falls, Iowa.  
THE CHARIOT RACE.

we are agreed; but Mr. Dunton goes on to say that if we agitate the solution and add a little acid we can *save three-fourths the time* required to deposit in series and without further cutting down the capacity of the machine. It is the action of a current of electricity which deposits copper, not acid nor agitation. Moreover, it requires twice as much current strength to deposit a given thickness in one hour that it does in two, and four times as much to deposit the same thickness in one-half hour. It is true that agitation and acid, within certain limits, tend to decrease resistance, but it requires current to deposit copper, and if the actual capacity of the dynamo is 500 amperes and it requires 25 amperes per square foot to deposit a satisfactory shell in two hours, it will require 50 amperes per square foot to deposit the same shell in one hour, and 100 amperes per square foot to deposit the same shell in one-half hour; and this means that the machine will deposit in multiple 20 square feet in two hours, 10 square feet in one hour, or 5 square feet in one-half hour.

That Mr. Dunton now recognizes the truth of the writer's statement, "that there can be no material increase in the rate of deposition without an increase of current strength," is shown by the following paragraph, which is quoted from his recent article on the subject of dynamos: "I have long considered theoretically that the working of a shunt-wound dynamo would not be materially quickened by the agitation of the bath, and have recently had the fact demonstrated to my entire satisfaction."

## THE MOST ARTISTIC PERIODICAL IN AMERICA.

For the inclosed \$2 please renew my subscription to the most artistic periodical in America. I am not in the printing business. I take THE INLAND PRINTER because it is an ornament to the library table.—*Ralph E. Bicknell, Lawrence, Massachusetts.*

## HENRY LEWIS BULLEN.

WE take pleasure in publishing the portrait of Henry Lewis Bullen, a man who is perhaps more widely known in a personal sense than any other in touch with printers. The accompanying likeness will be recognized by his many friends all over the United States, in Great Britain, Europe and Australia.

For three years Mr. Bullen has been advertising manager of the American Type Founders Company, and every printer who reads *THE INLAND PRINTER*, or who has received the beautiful pamphlets, specimen books and catalogues of that company, will concede that Mr. Bullen has established a very high standard of excellence in such work. Three years ago the American Type Founders Company was subordinated in the public mind to the prestige of the old local names, but Mr. Bullen's work has left no doubt as to who sells "Everything for the Printer," and "Leads the Fashions in Type."

The value of his services in the advertising department was increased by his intimate knowledge of the wares he advertised, and this knowledge will now be used as manager of the Buffalo branch, to which position he has been appointed. On assuming the duties of this position the advertising department of the American Type Founders Company was closed, and Mr. Bullen has returned to a field in which few have had more experience or have been more successful. We predict that his services will be as valuable in the new as in the old position, and our best wishes go with him.

Henry L. Bullen was born in Australia, of American-Scotch parentage. His father was of old New England stock. The first Bullen arrived in the vicinity of Dedham, Massachusetts,

in 1640, and to this day the family claim a homestead in that part of the country. After receiving a common school education in Australia he learned the printing business under the late Alexander Anderson, of Ballarat, and W. S. Mitchell (now of the firm of A. H. Massina & Co.), Melbourne, Australia. He came to America before he was of age, and first worked as a printer in Davenport, Iowa, and after that in St. Louis, Cincinnati, Philadelphia, Trenton, New York and Boston. In this tour he developed into a good printer—the one thing he is most proud of—besides contributing to various journals more or less regularly. While working in Boston he was engaged to set up and edit a trade publication for Golding & Co., and, succeeding in this, was offered the management of the selling department of that concern, which was then comparatively small. Developing a peculiar fitness for the position, he

increased the business rapidly, until it entered the front rank. Buildings were added year by year to keep pace with the demand, and Mr. Bullen was recognized by the trade as one of its leading men. This was at the time the point system of type bodies was coming into general use in the West, and Mr. Bullen, appreciating that reform to the fullest degree, was the first to introduce the new system in the East. The first point system outfits in New England were sold by him. The first point system office in New York City was also sold by him. The great development of Golding & Co's business in type at that time was primarily due to advocacy of the point system, and their success had a great deal to do with convincing the eastern type founders that "lack of system" type had to go. Several appliances in common use in printing offices were introduced at the suggestion of Mr. Bullen, among them the Polhemus cabinet, the best selling high-grade cabinet of the

present time, first constructed from his drawings in 1887, and put on the market in 1888 by the Hamilton Manufacturing Company, and now made by all manufacturers of printers' wood goods.

In pursuance of a strong desire to return to Australia, Mr. Bullen in 1888 secured an appointment to establish a printers' supply department for Alex. Cowan & Sons, paper-makers, of Melbourne and Sydney, Australia. Before leaving for the antipodes, he visited Great Britain in order to acquaint himself with foreign machinery, type and supplies, and as a result of his experience here and across the Atlantic, obtained agencies from the leading manufactories; several American manufacturers thus secured an established growing market in Australia where before they had practically no business. Mr. Bullen arrived in Australia while the great Australian land boom was at its height,

and established his department under very favorable conditions, to the complete satisfaction of Alex. Cowan & Sons. He was under a contract for three years, but at its expiration the great panic which followed the land boom was coming on, and Mr. Bullen believed that the opportunities in the United States were better than in Australia, and decided to return here. Upon leaving he received very substantial evidences of the good opinion in which he was held by that highly respected firm and its employes, mementoes that are highly prized by him. Leaving Australia, the return was made via Ceylon and the Suez Canal to Naples. A trip through Italy, Switzerland, France, England and Scotland occupied several months, and Mr. Bullen arrived in New York in October, 1891, and, according to arrangements made while in Australia, immediately established the New York warehouse of the



HENRY LEWIS BULLEN.

The new Manager of the Buffalo Branch of the American Type Founders Company.

Hamilton Manufacturing Company, controlling the business of that company in the States east of Pittsburgh. The business at once assumed good proportions, but its development was hampered by the uncertainties incident to the organization of the American Type Founders Company. In 1893 the stock of the Eastern branch of the Hamilton Manufacturing Company was sold to the American Type Founders Company and Mr. Bullen became acting manager of the New York branch of the

copies were sold. In 1889 the sales ran into thousands, and a large and permanent list of subscribers was added. It is characteristic of Mr. Bullen to go out of his way to benefit all whom he knows, and to do the service in an entirely unselfish manner.

As showing the good feeling existing between Mr. Bullen and the employees of the printing department of his company at Philadelphia, we have pleasure in presenting a miniature reproduction of a very handsome testimonial given him by the gentlemen whose names are subscribed thereto. The original is a handsomely framed document, and will be treasured by Mr. Bullen as one of the most valuable of his keepsakes.



TESTIMONIAL TO HENRY L. BULLEN.

We, the undersigned, employees of the specimen printing department of the American Type Founders Company, Philadelphia, Pennsylvania, hereby express our sincere appreciation of the courteous and gentlemanly manner in which

HENRY L. BULLEN

at all times cooperated with us while manager of the advertising department. We congratulate him on his promotion to the position of manager of the Buffalo branch of the American Type Founders Company, and extend to him our hearty good wishes for his success.

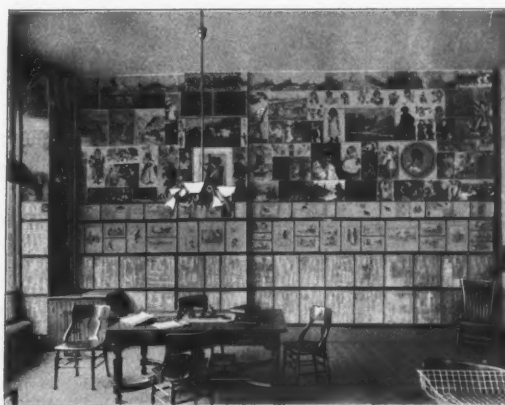
Jacob J. Rupertus,	Charles W. Berner,	Harry L. Sullivan,
John C. Soby,	M. Peter Voigt,	Gustave Goette,
William Kohler,	William P. Mayhew,	Gustavus Rickets,
William Crossin,	George Bastian,	James Cunningham,
William H. V. Jackson,	Louis Ficarotta,	John Riley,
J. W. Richwine,	John B. McCullough,	Frank Riley,
Joseph Combs,	Thomas Brown,	S. A. Keller,
George M. Thorn,	Thomas MacKellar,	Frank Rupertus.
	George Snyder,	

latter company, and afterward assistant manager under Mr. L. B. Benton, holding that position for nearly two years. The New York branch was moved into new quarters, its staff reorganized and its business increased largely and steadily. With the advent of Mr. R. W. Nelson as general manager of the company, there was a reorganization of the personnel, and Mr. Bullen was selected as advertising manager, in which position he has substantially increased his reputation, his principal work being the production of the type specimen books, machinery and material catalogues and pamphlets, which are familiar to all printers. In its early days Mr. Bullen was a contributor to THE INLAND PRINTER, and has always been a helpful friend and adviser to it. When manager for Golding & Co., he was the first to suggest that it be sold through supply houses, and through his energetic influence in those days hundreds of subscribers were added. His friendly interest in this publication was continued in Australia, where in 1888 very few

#### CLEVELAND PRINTERS ENTERTAIN THEIR DETROIT BROTHERS.

THE meetings of the United Typothetæ are always enjoyable affairs in themselves, and the spirit of entertaining and being entertained is always uppermost in the minds of the visitors and the visited, so much so, indeed, that the local organizations as a rule make provision to entertain their brothers who are en route for the convention or for home. Cleveland Typothetæ, therefore, being in the mood, determined to entertain their Detroit brethren, and, in accordance with the plans and specifications, the Detroit Employing Printers' and Publishers' associations, and their et ceteras and impedimenta, engaged berths on the night boat from Detroit on September 17, and arrived in Cleveland at 6 o'clock next morning. A committee of the Cleveland publishers met their guests at the wharf and escorted them to the Weddell House.

A dozen tallyhos and carriages were assembled at the hotel, and at 9 o'clock the party started on a carriage ride over Euclid avenue to the Garfield memorial, stopping at the establishment of the American Type Foundry on St. Clair street, where Mr. F. B. Berry, the manager of the branch, had provided suitable refreshment for the genial hundred and twenty-five. The premises were suitably decorated, and the fittings of the new offices, said to be among the finest of any branch establishment of the association, were the subject of favorable comment by the guests. A wainscoting was made of matrices of the daily newspapers in Cleveland's territory—giving only the first pages—and, taken together, these give a connected account of the Spanish war, and will eventually become valuable on account of this historical feature. They are also exceedingly interesting to all publishers in consequence of the



variety of make-up and style of display "War Heads." Above the matrices is a border of original pen-and-ink sketches of war cartoons contributed for this purpose by friends among the newspaper artists. Over the cartoons is a handsome and unique border made of specimens of artistic printing in colors, all of which are mounted on a mat; and, like the rest of the decorations, these have been covered with varnish so that they



can readily be cleansed—thus making them permanent. At the top, and covering the rest of the wall, are some of the handsomest lithographs produced by such houses as the Gray Lithographing Company, George S. Harris & Sons, Koerner & Hayes, Gies & Co., and the Knapp Company.

After the company had refreshed themselves with Mr. Berry's hospitality they proceeded on their round of sight-seeing, and visited all the chief points of interest in the city, returning to the Century Club. Here a banquet was served. Mr. A. S. Brooks, the president of the Cleveland Typothetæ, was toastmaster. Mr. Prescott, secretary of the Cleveland



organization, briefly welcomed the visitors, and response was made by President John Taylor, Secretary John G. Starling, of the Detroit association, and others. The after-dinner enjoyments were informal, singing as well as speechmaking being features. About 9 o'clock the party made its way to the boat, and an hour later were moving away from Cleveland with cheers for their hosts.

Mr. R. W. Nelson, General Manager of the American Type Founders Company, of New York, happened to be in the city and was the guest of the party.

The following were registered from Detroit: Mr. and Mrs. J. E. Starling and niece, Mr. and Mrs. J. A. Topping, Mr. John Taylor and daughter, Mr. and Mrs. Thomas Smith, M. W. Beecher, L. F. Eaton, A. J. Clarke, James C. Alexander, Henry H. Holland, George S. Hammond, Charles J. Johnson, R. Williamson, Mr. and Mrs. J. W. Morrison and daughter, Ed C. Luckert, Mr. and Mrs. A. E. Stevens, Mr. and Mrs. R. L. Chope, Mr. and Mrs. J. A. Suckert, Charles M. Rousseau, Bernadette V. Rousseau, Pauline Lodewijcke, John Bowman and daughter, George F. Moore, Gus F. Demarest, James H. Stone, Mr. and Mrs. J. H. Gould, A. V. Phister, Mr. and Mrs. P. N. Bland, J. T. Porter, Mr. and Mrs. John F. Eby and George M. Gregory.

#### THE THREE-COLOR HALF-TONE PROCESS.

THE three-color half-tone process has become an actual commercial and artistic success, and the field of its usefulness is widening day by day. While it has in a way affected the business of lithographing houses, as by this new process much of the work hitherto produced by lithography by expensive and laborious processes, requiring ten or twelve impressions, can now be done by the new process in three printings, still it has encroached but little on the legitimate work of the lithographers, and has really created a new field and opened up avenues to business success heretofore unknown and undiscovered.

The traveling man can now carry in a small valise perfect and absolutely lifelike reproductions of his goods in the most compact shape from which to make sales, where formerly it was necessary to ship numbers of sample trunks with samples

of the goods he had to offer. Catalogues can now be prepared showing carpets, rugs, dress goods, curtains, hosiery, canned goods, fruit, etc., all in their natural colors, from which selections can be made with as much certainty of getting exactly what is wanted as if the goods themselves had been examined. The advantages of this process for those in the mail order business are limitless, and are thoroughly appreciated not only by the firm issuing the catalogue but by the customer.

One of the newest houses in Chicago that have taken up this process, and now working it with the most satisfactory results, is the Osgood Art Colortype Company, located in Photo court, 447-449 West Monroe street, Chicago. Mr. E. S. Osgood, and his son Frederic Osgood, of the well-known firm of Osgood & Company, photo-engravers and electrotypers, are the projectors of the new concern, and the success they have achieved in this line of work entitles them to a place in the front rank with those operating this new process. These gentlemen had been experimenting with this process for some time, and had spent large sums of money in perfecting it, and at last brought it to such a state of perfection that it could not be well operated in connection with their other business. In addition to this, they were not successful in getting printers to do the work in a way that pleased them or that enabled them to turn out the work as rapidly as they liked, and they were accordingly compelled to put in a plant of their own for doing the process complete, including the printing. They therefore secured the property above referred to. The main building is 40 by 60 feet in size, three stories and basement, with about 7,500 square feet of floor surface. The pressroom is a one-story building adjoining, completely covered with an immense skylight, the largest of the kind in the West, and containing 2,500 square feet of floor room. This room contains a full equipment of the latest pattern Miehle presses, which stand upon a foundation of solid concrete, an ideal arrangement for a pressroom where the best results are desired. All the presses are run by independent electric motors, as well as the paper cutters and other machinery in the establishment. The daylight facilities of the pressroom are certainly the most remarkable in existence.

The building was erected for the use of a commercial photographer, and could not have been better fitted up if made especially for its present use. In the plate department building, which is three stories high, with basement, can be found the office, which is located on the first floor, the stockroom and operating room for photographing heavy objects, such as pianos, furniture, wagons, etc., which are too cumbersome to be carried to the upper floor. This room has an independent skylight, and an immense door in the rear where heavy goods can be unloaded directly into the room and arranged for photographing on the spot. No establishment in the country is so well fitted up in this regard. A darkroom is also located on this floor as well as upon each of the other floors in the building.

The second story is devoted to etching and finishing rooms, and the routing, blocking, mounting, etc., are done here. These rooms are provided with proof presses and other necessary adjuncts for this portion of the work, and the arrangement of work benches around the outside walls, the building being provided with light on every side, insures the maximum of daylight for each step of the process.

The third floor, roofed with skylight, is intended for camera work, and this important part of the work can here be carried on under the most advantageous circumstances. Although this department is fitted up to do photographing by electric light, there is hardly a day but what all the work can be done by daylight, so perfect are the skylight arrangements in the building. A convenient room for solar printing is located on the roof of the south end of the building.

In conversation with Mr. C. H. Dodge, the superintendent of the establishment, THE INLAND PRINTER representative learned that his firm had been running every night during the past month in order to keep up with orders. One run alone, which was noticed upon the presses, as the representative

passed through the pressroom, was of 900,000, and was intended as an insert sheet for a catalogue of one of Chicago's largest merchants. So perfect was this work that doubt was expressed as to its having been produced in three printings, and had it not been that all the forms could be seen running at one time, it would have been hard to have convinced the visitor on this score.

Located as this plant is, at a little distance from the busy center of Chicago, overlooking the charming Jefferson Park, in a locality devoted almost entirely to residences, the establishment can be considered an ideal one. Here photography and all the details of that work can be done to the best advantage. This process can be adapted to so many lines of work that its possibilities seem almost unlimited. Besides the ordinary commercial work, which is the one at present most in demand, the process is especially adapted to the reproduction of art subjects and work of that kind where exact imitations of oil paintings, water-color paintings, lithographs, etc., are desired without the great expense necessary in producing them by the other and more laborious processes.

Chicago can well be proud of the new plant and of the character of the work it is turning out. The frontispiece in this issue is a specimen of the character of their three-color process, and is a most difficult subject, as those in the trade will acknowledge. While not showing the many tints and shades possible of being produced, it gives the true values of neutral tones that must be faithfully brought out for commercial purposes. We hope to present in future numbers of this journal other insert sheets by this company showing the different subjects to which the process is adapted. These will no doubt be looked forward to with a great deal of interest by INLAND PRINTER readers at home and abroad.

#### ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

**CHEAPER STAMPED ENVELOPES.**—Within a short time it is expected that the Postmaster-General will issue an order reducing the cost of stamped envelopes and newspaper wrappers. This is made possible by the extremely low bids received for doing the work. The Government does not seek to make money out of the people in the sale of envelopes, but endeavors to put their price near the cost. There is a slight advance in the price over the actual cost of the envelopes, but this is necessary to cover the cost of handling. The Act of Congress of July 12, 1876, regulates this. It provides:

No stamped envelope or newspaper wrapper shall be sold by the Post Office Department at less (in addition to the legal postage) than the cost, including all salaries, clerk hire, and other expenses connected therewith.

It is interesting to note the immense sums paid by the Government for envelopes in the past. Not only has the Government suffered by lack of competition, but the people have been made to pay more, and until other envelope-making concerns entered the field the monopoly kept up the prices. Thus in 1874 the price of the envelope most used by the public was \$2.90 per thousand to the Government, and the people had to pay \$3.20 per thousand. The profit to the Government under those figures was 30 cents per thousand, and as over 300,000,000 are used, it will be seen an immense sum of money is paid out for this item alone.

Four years ago (and the department is now operating under this contract) the department awarded a contract upon a bid of \$1.30 per 1,000 for the same envelope, and figured on selling them to the people at \$1.80 per 1,000, estimating its expenses of handling at 50 cents per 1,000.

The Government will be enabled to furnish envelopes under the new contract at a much lower price. It is understood that

the reduction will be in the neighborhood of 50 cents per 1,000. And when it is recalled that the people will be able to purchase a bundle at the same proportionate cost, it will be readily understood what a saving will be made.

Under the new bid a man can go to any post office and purchase envelopes at \$21.30 per 1,000, already stamped with two-cent stamps. This is approximately but 13 cents per 100 for the envelopes, or to get it down much finer, only 4 cents for a package of twenty-five envelopes of the best Government grade. It must not be forgotten, of course, that the cost of the stamps must be added, but there is no merchant who can afford to compete with Uncle Sam at these prices.—*Washington Star*.

COLUMBIA PRINTING HOUSE,  
1319 MARKET STREET, PA., September 13, 1898.

*The Inland Printer Company, Chicago, Ill.:*

GENTLEMEN,—Inclosed herewith we send you a copy of a prospectus, "The Right Field." We would like you to criticise it, and—if we are not asking too much—what would you estimate on a 10,000 lot similar to this?

Yours respectfully,

HARRY LANGENSCHWADT.

10,000 pamphlets, 20 pages, with cover of four pages; inside in green-black, cover in bronze-brown. Wire stitched through the back. Size, 4½ by 6½ inches.

	10,000
Composition: inside, 20 pages (4 pages full cuts), balance 8-point.....	\$ 16.00
" lock-up, one 16-page, one 4-page .....	2.00
" cover, three pages .....	4.50
Stock: inside, 24 by 38, 70-pound coated, 6½ cents (two books).....	47.00
" cover, 25 by 40, 120-pound tinted, enameled, 8 cents (12 out)....	20.00
Presswork: * inside, one form, twenty pages; change outside four after one side is printed.....	20.00
" cover, one form, four pages (long make-up) .....	10.00
Binding: wire through back .....	25.00
	\$144.50

\* Make up with the outside four in center. After one side is off, transpose 1, 2 and 19, 20, and back up.

		20	Out- side		
		1			
		2	four- page		
		19			

*Answer.*—The job is very good as a whole. The presswork on half-tones might be improved by a constant watch of pressman. We understand that green-black is a hard color to run, but with close attention will give you better results. Printers throughout the country are familiar with the Y. M. C. A. work that is being done today. The associations want the very best and the lowest possible prices, and they generally succeed in getting it. There is very little money in this kind of work. Often printers do the work low to help out. It may be a bad practice. Let us hear from you again.

THE HERALD JOBROOMS,

DEFIANCE, OHIO, July 23, 1898.

*Inland Printer, Chicago:*

GENTLEMEN,—Under separate cover we send you today a copy of a library catalogue gotten out by us. Would like to have you express your opinion in the next INLAND PRINTER about the work from a printer's standpoint, considering the fact that the whole book was printed on a platen press.

Please give us an estimate as to the cost of the entire work, as there is some difficulty in getting our just dues for it. You will find stamp inclosed and an early answer will be highly appreciated. By the way, our price was \$163 for 625 copies, five copies of this number bound in full morocco with gold letterings on the side. The balance is finished the same way as copy sent to you.

Yours truly,

PAPENHAGEN & DEINDORFER.

*Answer.*—The work has been executed as well as could have been done by any larger house where it would have been printed in 16s or 8s. The price is too low for this class of work. Library catalogue work is one of the most difficult to get through, unless the copy is furnished typewritten. The com-

position (which is set in two measures and 8-point) is too low; at 50 cents per 1,000 you should have got \$130 for composition; this would leave only \$33 for balance of work—paper, printing, binding and packing. The following estimate is as low as the work can be done with profit, and based on printing four pages at a time on platen press:

Library catalogue; 96 pages with cover; 8-point and two measures; italic initials at end of each line indicating class. Inside paper, 24 by 38, 60-pound M. F. tint; cover, 20 by 25, 60-pound Fawn. Bound with two wire staples and covers glued on. Trimmed to 5% by 8% inches closed.

Composition: inside (11 pages display and half titles) .....	\$115.00
"    cover (front) .....	1.50
"    make-up and lock in 48 .....	15.00
Paper: inside, 3 sheets, without waste .....	15.00
"    cover, 160 sheets .....	1.50
Presswork: * inside, 24 forms of 48 sheetwise, at \$1.25 .....	30.00
"    cover .....	1.00
Binding: hand folded (8s), and pack for delivery .....	6.50
	<hr/> \$185.50

\* If printed in 16s or 8s you could have shaded the above price \$5.

DAVID W. LERCH, Bradford, Pennsylvania.—

Mr. J. J. Rafter, Chicago:

DEAR SIR,—The following estimate may be of interest to readers of your department, and inasmuch as there was such a discrepancy in the figures of four competitors, I desire to know where I stand on the subject. Job, School Report; size pages, 6 by 9 inches; about 80 pages and cover. Body set in 11-point leaded, 10-point tabular work, also 11-point. Stock S. & S. C. book, 25 by 38, 60-pound. Cover, Antique Laid, 20 by 25, 48-pound. Here are my figures for 750 copies:

4 reams S. & S. C. book, 25 by 38, 60-pound, at 4½ cents .....	\$10.80
190 sheets Antique cover, 20 by 25, 48-pound, at 6 cents .....	1.15
Composition: 77,440 ems, at 50 cents .....	38.72
"    cover and printing .....	1.25
Proofreading: correcting and making up, at 10 cents .....	8.00
Imposition and lockup, five 16-page forms, at \$1 .....	5.00
Presswork: five forms, 16s, sheetwise, at \$2 .....	10.00
Ink .....	1.00
Folding, gathering, wire stitching and pasting cover, trimming, etc. ..	8.50
	<hr/> \$84.42
Twenty per cent for profit and to cover incidentals .....	16.88
	<hr/> \$101.30

Estimate bunched at \$1.25 per page, but the lowest bidder got job at 6¼¢ cents per page. The wage scale is \$18 and \$14; other conditions are favorable to this office as to material and machinery. As the "other fellow" claims he will make a clean profit of \$12 on job, I desire to know how to figure it.

Yours very truly,

DAVID W. LERCH,

Per JOHN W. BAKER, Foreman.

Answer.—Your price on an 80-page report is about right. The presswork is too low. You will have to use two chases and hustle to make it pay. Smaller report could not be done at the price. This class of work varies from \$1.25 to \$1.50 per page. I think \$1.50 as low as should be done, unless there are those who have an old plant that is about played out or who do this kind of work for glory, or do not know what it will cost to produce same. The more "the other fellow" will do at this price the better it will be for you. In only a little while you will have no competitor in him.

Joseph J. Rafter, Inland Printer, Chicago:

DEAR SIR,—I was beaten on 12-page catalogue that opens the long way, 5,000 copies, 6 by 9¼, or 18½ when open. I made up in eight and four and used 70-pound 24 by 38; 20 by 25 plated for cover; order not large enough to print in twelve and have paper made to fit. I understand my neighbor ran it with 5,000 impressions for inside work.

SUBSCRIBER.

Answer.—Your friend printer ran this in two forms at one time; the 4-page form on the left and the 8-page form on the right; cut paper in two for the 8-page and in four for the four-page form. The extra expense over and above 5,000 impressions would be the extra feeder for the time consumed in printing. This can be done successfully, and often save the job.

HEREWITH I hand you money order for \$2 for another year's subscription. Your journal is indispensable in my business. It is just as important as my stationery. I owe a great big obligation to THE INLAND PRINTER.—W. R. Moore, printer, Lampasas, Texas.

## NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

MAXWELL (Iowa) *Tribune*.—Ad. display shows commendable originality. The ads. of C. H. Dickey & Son, Gibson Brothers, and A. C. Cole & Son, are excellent; the latter because it was a most difficult one to handle. Your little ad. of five "a's" is well chosen. "Artistically arranged advertising attracts attention." You might insert "always" before "attracts." Presswork is of the best, and make-up is all right, except that the fifth page would be improved by culling out paid items and running them separately, and by putting heads on the longer locals.

VEDDER A. PETERS, Albany, New York.—Your card and letter-head are both neat and nicely printed. If the envelope was set in the same style of type it would be better. I cannot reproduce the "I'm the Man" circular, as it is in colors. You are taking the proper course to overcome such competition. Allow no job to leave your office that is not done in the best possible manner, and lose no opportunity to demonstrate to your customers and others the difference between good work and cheap work. This educating the public is a slow process, but the most remunerative in the end.

IRETON (Iowa) *Clipper*.—L. D. Brandon, foreman of the *Clipper*, sends a copy for criticism. There are no faults for which you are responsible. Ad. display is excellent, make-up could not be improved, and the presswork is also good. The head letter used is not prominent enough for the size of body type, and some of the longer articles are deserving of more than single heads. "Brief Local Items" would look better as a box head. In the quotations of grain I notice a multitude of styles—"Oats, 18; wheat, \$0.73; new wheat, 50 cts.; barley, 20c." You should adhere to one form in stating these prices.

SPRING VALLEY (Wis.) *Sun*.—Charles Lowater, proprietor of the *Sun*, which has been twice criticised in these columns, sends another copy with these questions: "Has it improved since May? How can it be further improved?" Yes, it has improved. With the correspondence nicely graded, as you now have it, the *Sun* makes a very neat appearance. Try and keep "Gossip at Home" and "Correspondence" each all together. You have a good supply of the latter, which the fifth and eighth pages should accommodate, reserving the first page for local matter. Too bad you have to use that column of plate on the fifth. Ad. display is neat.

NEW PAINEVILLE (Minn.) *Press*.—Better register and more even color are needed in the presswork. Most of the ads. show very good judgment, excepting that 18 and 24 point borders are too heavy for double column ads. of four inches and less. "Additional Locals" is a very poor head to start the paper with—it would be very much better to put the first local head here, and, if necessary, the "additional" on another page. Considering the number of ads. on your first page, and the way they are placed, I should put nothing but short items of genuine news in the remaining two columns. Read the criticism of the Bluffton (Ohio) *News* in regard to business locals.

HOPE (N. D.) *Pioneer*.—Considering that all the work on the paper is performed by one man, it is very well done. One more lead should be used on either side of the dashes in the editorial column. In regard to running business locals among news items, read the criticism of the Bluffton (Ohio) *News*. The ad. display in most cases is good, the only bad tendency being to fill the space too full with large type. The ads. of F. R. Rugg and W. W. Hazlett demonstrate this. That of George A. Luce is very well done. In W. L. Aldrich's ad. the prices



should be in 6-point roman. "H. H. Fulmer," "Bicycles" and "Repairing a Specialty" is all that should receive prominent display in Mr. Fulmer's ad., with the balance considerably smaller than you have it.

MARINE CITY (Mich.) *Magnet*.—W. E. Brown & Co., the publishers, write: "Please let us know how the *Magnet* compares, as to news, ad. composition, presswork and make-up with other country weeklies. Would also like your advice on how to improve it." Your paper compares very favorably with other weeklies, being far above the average in all the points mentioned. The very attractive ads. are equaled by few. I criticised the *Magnet* in December, 1897. You are now grading the local items, which is a great improvement; the correspondence should be given the same treatment. Editorial paragraphs are good, but go a little easy on the war and give local affairs more attention.

CONDON (Ore.) *Globe*.—Much care is evident in the make-up, although about three more leads should be placed in the columns to bring them to the end of the rules. The body type is too badly worn to print well, but it could be improved by using more impression. Poor judgment is shown in the ads. through an attempt to display too much. You should select one or two of the principal lines in each ad. and bring them out well, putting the balance much smaller to afford proper contrast. Get away from the idea that every line must be either full or centered. Probably the best ad. is that of J. H. Hudson, although you have made "For sale at" too large and the signature a trifle too small. The column rule on the right of each page is not an improvement.

ST. MARY'S (Ont.) *Journal*.—Your paper deserves all the kind words it is receiving from its contemporaries. It is well filled with news, nicely printed, and ad. display and make-up are of the best. I should omit the "Editorial Comment" line when there are no headed articles in this department, using the shortest first as you do. There is really nothing against the appearance of a make-up of this kind—custom is all that makes it look queer. Where there are headed editorials, put these first, followed by the short articles, reversing the order. "The Journal Want Column" for a single-column head, or "The Journal Want Department" for a double, each surrounded by a border, similar to the manner of setting "The Villages Around," would be neat and appropriate for this section of your paper.

*Saints' Herald and Zion's Hope*, Lamoni, Iowa.—Both of your publications are nicely printed and there is but little room for improvement. In the *Saints' Herald*, issue of August 3, I notice long articles are started near the bottom of columns on the first and second pages. A few items of various lengths should be kept on hand for filling in these columns, so that headed articles could begin at or near the top of a page. If you object to starting these articles at the top of a column, there would be no objection to breaking a short item at the bottom of the preceding column. I see no necessity for repeating the full width heading on the third page. As it is, I should put the date line in caps and small caps. The single column line, "The Saints' Herald," is out of harmony—a letter similar to that used for the same line on page 501 would be better.

WASHINGTON (N. J.) *Star*.—One of the neatest weeklies in the country. The only thing that mars its appearance is Talmage's sermon, the plate columns being a little too short. The best way to overcome this would be to run the plate within a nonpareil of the head rule, cut the column rules off at the bottom to fit the length of the plate columns, and run a 10-point line, advertising the *Star*, across the bottom, preceded by a single rule. As this is apparently a permanent feature, the use of a line here could probably be sold to some local merchant. Ad. display is excellent. I wish to compliment you on the particularly attractive appearance of the ads. with corner panels, those of Herman Petty (July 28), J. T. Langstaff and Allen Carpenter (August 4). The large amount of correspondence

makes a fine showing. I believe it would pay you to grade the items.

BLUFFTON (Ohio) *News*.—A praiseworthy feature of your paper is the great care that is taken with the make-up. There is a good supply of crisp local items and correspondence which is nicely graded. The best plan to adopt with your paid locals is to run them separately in the first column, using a double-column head that will cover these and also the first column of the real news items. Everyone of them will be read, and read with greater relish and with greater profit to the advertiser if the subscriber is not deceived into thinking he is reading news. Then, too, where these are scattered among the locals, as you and many others are doing, the reader takes his paper fresh from the office, is eager for the news, and skips every item that is apparently paid for without giving it a thought, and does not go over the columns a second time to pick out the ads. If the other plan is adopted, after the news items have been digested, the column of business locals receives attention and is read in the proper spirit to grasp and act upon all that is of value. Your ads. are too crowded with display; a reasonable amount of white space is a proper and necessary ingredient for a paying and attractive ad.

#### OBITUARY.

SAMUEL TAVENOR, recently a compositor on THE INLAND PRINTER, died of consumption on October 2, 1898. He was born in London, England, thirty-nine years ago, and worked for many years in New York City, where he was well known. From 1889 until February of this year he was in the employ of The Henry O. Shepard Company. The interment took place on October 5, at Forest Home, North Shore Lodge No. 503, K. of P., of which Mr. Tavenor was a member, conducting the funeral services. He leaves a widow to mourn his loss. At a meeting of the bookroom and jobroom chapels of The Henry O. Shepard Company, on October 6, a resolution of sympathy and condolence was adopted, and a copy furnished to Mrs. Tavenor. Mr. Tavenor was of a genial disposition, and made many friends, all of whom will hear of his death with sorrow.

FRANK CAMPBELL.

The death of Frank Campbell, superintendent of the pressroom of D. Appleton & Co., means the loss of one who deserved to be called, in the best sense of the phrase, a master workman. Born in Great Britain, October 6, 1840, Mr. Campbell came to this country in his boyhood, and found employment with Harper & Brothers in 1852. With his brother Joseph he was apprenticed as a pressman to Mr. John F. Grow. In 1861 he became a journeyman and was engaged for a short time in a large office in Boston. In 1863 he returned to New York, where he was employed for several years by Mr. Grow and other leading printers. About 1870 he became connected with the pressroom of D. Appleton & Co., and after the death of Mr. Richard Dunne he was appointed superintendent of the pressroom. Among printers Mr. Campbell's high rank was fully recognized, and millions of readers have enjoyed the beautiful results of his supervision of text and cuts. His superintendence of overlaying and making ready, the accuracy of his judgment and the keenness of his perceptions, have been shown in the manufacture of books which mount high into the tens of millions. A master of his craft, his thorough knowledge, his certainty, his unfailing good judgment and his absolute reliability, gave him a position of constant dignity and unquestioned authority. His control of the large interests in his care was admirably maintained. While his authority was never in doubt, his composure in the exigencies of business, his kindness and his loyalty, both to the Appleton Company and the employees of the pressroom, were significant features of his daily life. A manly man, a faithful comrade, and a workman at the head of his guild, his life has set a high example for others, and his death is followed by a sense of deep personal loss.

## THE TYPAL SERIES

**A. D. Farmer & Son Type Founding Co.**

BEEKMAN AND GOLD STREETS, NEW YORK.

Established 1804.

Not in the Trust.

10 POINT.

40 a 20 A—\$2 75

**HERALDS THE APPROACH OF WINTER***Great preparations for Naval Review of the Returning War Ships***1234567890**

12 POINT.

36 a 18 A—\$3 00

**GRAND MILITARY CELEBRATION***Celebrated Astronomers are constantly on their Night-watch***1294567890**

6 POINT.

NEW SIZE.

60 a 30 A—\$2 75

**WEATHER PREDICTIONS SOMETIMES HIT THE MARK***Tropical Countries have their Advantages and Disadvantages; Quick Vegetation and Glorious Sunshine shadowed  
by Malarial Fevers and numerous Insect Pests***1234567890****6 & 8 point New**

8 POINT.

NEW SIZE.

50 a 25 A—\$3 75

**COUNTRY LIFE HAS MANY QUIET CHARMS***The Destruction of the Spanish Fleets at the Battles of Manila and Santiago Demonstrate  
the tremendous Power of the Modern Gun and Gunner***1234567890**

18 POINT.

24 a 12 A—\$3 75

**CHRISTOPHER COLUMBUS***Wonderful Discovery of our American Land***1234567890**

24 POINT.

16 a 10 A—\$4 50

**CAPITAL SERIES***Lafayette Memorial Statue at Paris***1234567890****Branches: Chicago, Detroit, San Francisco.**

A. D. FARMER & SON TYPE FOUNDING CO.  
OUR NEW COPYGRAPHS.

10 POINT COPYGRAPH No. 2.

100 a 20 A—\$6 00

TYPE FOUNDRY—63 &amp; 65 BEEKMAN STREET, NEW YORK.

Gentlemen,

Manhattan, 1/11/98.

We beg to call your attention to this New Copygraph Face just issued. We think you will be attracted by its elegant appearance. Neat and regular in character it keeps well in line with the work of the Type-writer Machines of the present day. Being on 10 point body it is more condensed than the usual sized Copygraphs. These advantages will undoubtedly make it a great favorite with the American Job Printer. If you are disposed to add this useful face to your outfit write to above address for a font (100 a 20 A—\$6.00).

It is unnecessary to offer any remarks as to the use of Copygraph printing a demand for it exists—it is but prudence to adjust your outfit to meet it.

We remain, Gentlemen, yours respectfully,

A. D. FARMER &amp; SON TYPE FOUNDING CO.

12 POINT COPYGRAPH No. 5.

20 A 108 A—\$7 50

TYPE FOUNDRY AND PRINTERS WAREHOUSE, NEW YORK,

Sir,

63 &amp; 65 Beekman Street.

We take this opportunity to bring before you this New "12 point Copygraph #5" (108 a 20 A--\$7.50). This Face conforms in general effect with the most recent improvements in Copygraph work, and should be found in every Job Printing Office.

On the opposite page we show our "Typal Series" two new sizes (6 and 8 point) just issued. The series will be found a great assistance in the job room. You should order the series.

We remain, Sir, yours truly,

A. D. FARMER &amp; SON TYPE FOUNDING CO.

EVERY PRINTING REQUISITE SUPPLIED AT CURRENT PRICES.



**L**ARGER sizes of the Cushing Types made on 15, 18 and 24 point bodies. Originated and manufactured by the American Type Founders Company, being carried in stock and for sale at its branch houses and agencies throughout the world.

TWENTY-FOUR POINT

JOSIAH STEARNS CUSHING, President of the Norwood Press Company, Norwood, Mass., was born in Bedford, on May 3, 1854, and comes of the old New England stock, of scholarly instinct and inheritance. Leaving the public high schools, he commenced the printer's trade at the University Press in Cambridge as a boy of fourteen, later working in various printing offices in Boston and Cambridge, and becoming an expert printer. In 1878, with a modest capital saved from his personal earnings, he established a book-printing office at the corner of Milk and Federal streets, Boston. In 1895 he removed to Norwood, where he occupies one of the largest and best equipped printing plants in the country. As a designer of types now in use by bookmakers, Mr. Cushing has been very successful. The Cushing is one of his best examples in this direction. His special line of work is college text-books and standard educational work in numerous languages. His fonts of Greek, Hebrew, Latin, Spanish and other alphabets are exceptionally complete. All the mathematical type used in his office is made under his immediate supervision.

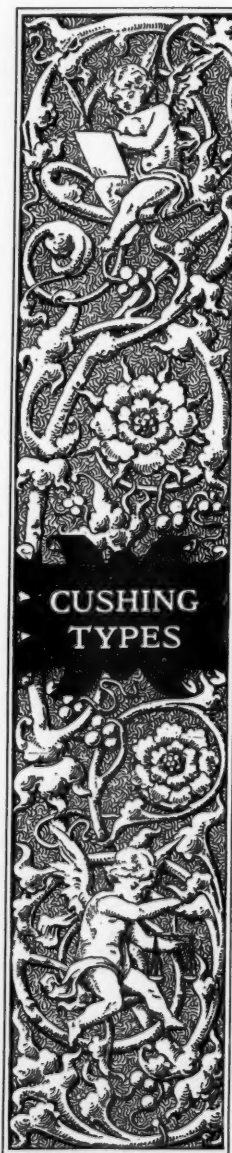
TEN POINT

### CUSHING SERIES CONCEIVED BROADER USAGE

When the formation of the Cushing types was first conceived they had no broader purpose than the providing of a letter particularly adapted for book work, printing clearly and readably, and making a sharp, durable electrotype plate. Coupled with these features was the departure in Romans that they represented, and which quickly attracted the attention of book printers and publishers. With the additions above noted, Cushing now becomes a series of seven well-graded sizes, and a most useful adjunct to any composing room. A casual examination cannot but disclose the possibilities of this beautiful face as a display letter, and we confidently predict for the added trio of sizes an even greater patronage than has been accorded the original showing.

1234567890&\$£

FIFTEEN POINT



A Greek press was established in London in 1632 under peculiar circumstances which we may here refer to as an interesting episode in the history of English printing. Martin Lucas and Robert Barker, the King's printers in London, were arraigned before the high commission court for a scandalous error in a Bible printed by them in 1631, whereby the word not was omitted in the seventh commandment. For this grave offence the impression, which numbered one thousand copies and was full of typographical errors, was called in and the printers were ordered to pay a fine of three hundred pounds. This sum was expended by royal authority to purchase Greek type.

TWELVE POINT

## THE KING ORDERS MONEY USED FOR PRINTING

Most reverend father in God, right trusty and right entirely beloved counsellor, we greet you. Whereas our servant, Patrick Younge, keeper of our library, hath lately with great industry and care published in print an epistle of Clemens in Greek and Latin, which was never printed before, and has done this to the benefit of the church and our great honor, the manuscript from which he printed it being in our library; and we have thought it good to give them all possible encouragement, and do therefore first require you that the fine imposed by our high commissioner upon Martin Lucas and Robert Barker for base and corrupt printing of the Bible, being the sum of three hundred pounds, be converted to the buying such and so many Greek letters. \$234

EIGHTEEN POINT

THIS LETTER Bishop Laud forwarded to the printers, who in reply accounted it a pleasure to receive the royal commands in the matter, and stated that they were already laboring to find the best fonts and matrices and purchase the same at whatsoever cost. This they did

EIGHT POINT

THE new Greek press thus furnished was in due time settled in London at Kirk's printing house in Blackfriars, and from its types was printed, in 1637, Young's *Catena on Job*, says Bagford, in as curious a letter as any book extant. In this interesting work two fonts were used, the larger being a handsome double pica, and the smaller a great primer; the matrices having apparently been secured from Day, who used them as early as 1574.

SIX POINT

Prices and font schemes for the Cushing Series: 6 point, 20A 12A 50a, \$3.50; 8 point, 20A 12A 44a, \$4.00; 10 point, 16A 10A 40a, \$4.50; 12 point, 14A 8a, 36a, \$5.00; 15 point, 15A 25a, \$3.50; 18 point, 12A 18a, \$4.00; 24 point, 10A 15a, \$4.50.



AMERICAN TYPE FOUNDERS  
COMPANY, ORIGINATORS  
AND EXCLUSIVE MANUFACTURERS OF CUSHING TYPES

\*1



60 POINT BINNER 4 A 5 a \$12.25

# BINNER

BRANCH 1

36 POINT BINNER 5 A 8 a \$5.50

## Printers ADOPTING Unique

30 POINT BINNER 6 A 9 a \$5.00

## AMERICAN Type Founders

12 POINT BINNER 16 A 20 a \$3.25

**C**OMPANY, leader in type fashions, and exclusive manufacturer of Binner and Binner Open types, wishes to call the attention of printers and laymen to the remarkable excellence of these letters

72 POINT BINNER 4 A 5 a \$17.00

# Binner Series

PATENT APPLIED FOR

48 POINT BINNER 4 A 5 a \$7.75

## CLEAR Send Much

THE 6, 8 AND 10 POINT SIZES OF BINNER  
ARE IN PREPARATION

54 POINT BINNER 4 A 5 a \$10.25

## ORDERS

18 POINT BINNER 10 A 16 a \$4.00

## SELDOM DIFFICULT

to secure catchy and pleasing results with

24 POINT BINNER 8 A 10 a \$4.50

## LEAST AMOUNT

of work on part of compositors 4

and the design is such as will insure a most extended service



# BINNER OPEN SERIES

PATENT APPLIED FOR

48 POINT

# COMPANION

36 POINT

# OPEN FACE

12 POINT

INTENDED TO ACCOMPANY  
THE BINNER TYPES SHOWN  
ON PAGE PRECEDING THIS

60 POINT

# DESIGNS

18 POINT

BY AMERICAN TYPE  
FOUNDERS CO.  
AMERICA

24 POINT

HANDSOME, USEFUL  
DURABLE

72 POINT

# BINNER

48 Point 4 A 5 a \$7.75

# Binner

SEVEN SIZES  
FIGURES COMPLETE WITH EACH

36 Point 5 A 8 a \$5.50

# Unique

12 Point 16 A 20 a \$3.25

Designed to surpass  
by the world's great  
type fashion makers

60 Point 4 A 5 a \$12.25

# Gold

18 Point 10 A 16 a \$4.00

For the printer  
who makes use  
of latest faces

24 Point 8 A 10 a \$4.50

# All printers should have

SEVEN SIZES  
FIGURES COMPLETE WITH EACH

72 Point 4 A 5 a \$17.00

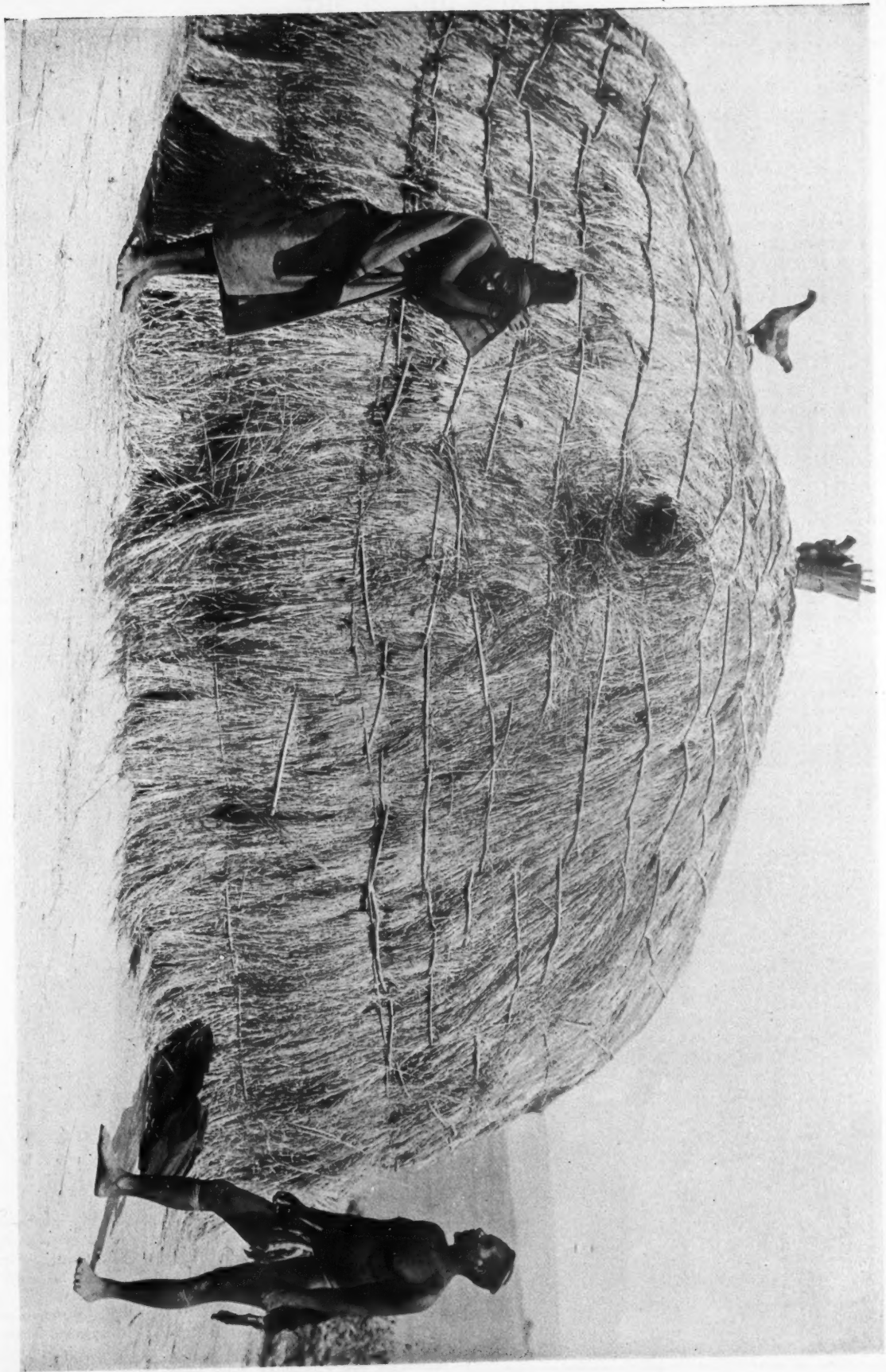
# \$18

See Binner Series Opposite

**Manufactured by American Type Founders Co.**

FOR SALE AT ALL BRANCHES AND AGENCIES





Halftone by  
ELECTRIC CITY ENGRAVING COMPANY,  
Buffalo, New York.

KRAAL OF A ZULU CHIEF.



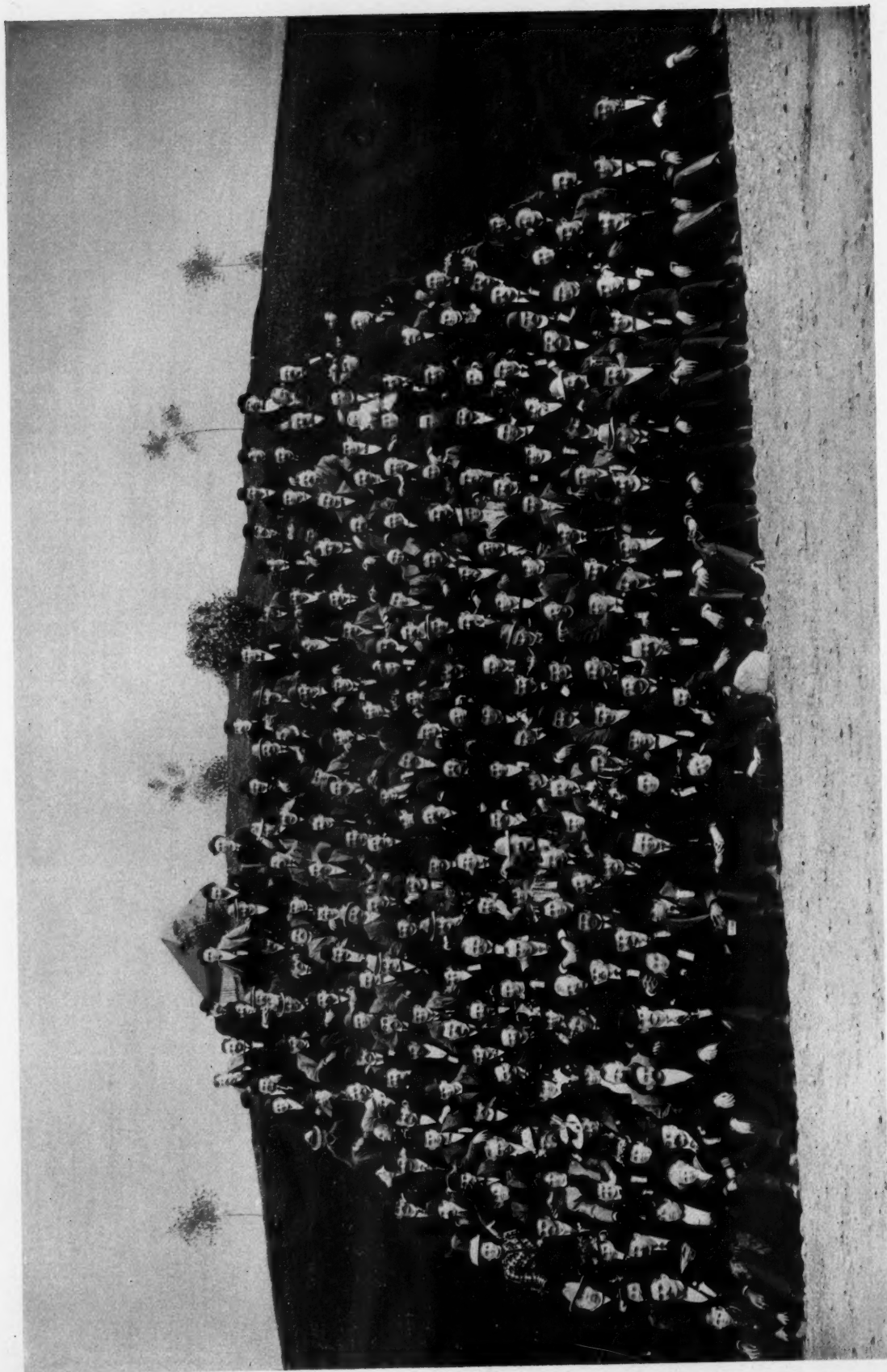


Photo by P. S. Ryder, Syracuse, N. Y.

DELEGATES AND VISITORS AT THE FORTY-FOURTH SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

Taken at Burnet Park, Syracuse, N. Y., October 10, 1898.

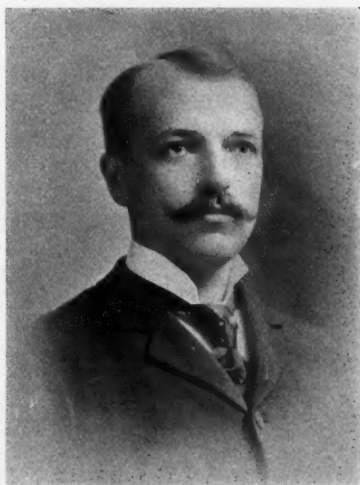
## THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.



**B**OTH employers and employees will long remember the "Syracuse conference," and the forty-fourth annual session of the International Typographical Union, held in Syracuse, October 10-15, will always be looked back upon as one of the most notable gatherings of the craft. It will for all time serve to mark a distinct era in the industrial field, long prayed for by philosopher and philanthropist, when representatives of the two organizations of employer and employee came together for the first time in a friendly manner and disposed of the greatest problem of the trade in a business-like way.

As a member of the Typothetæ said, "It is an historical occurrence." Another member of the same organization says: "The 'shorter workday' as agreed is possibly not exactly what either employers or employees preferred, but is about as fair an arrangement as present circumstances will allow. Anyway, a new method of avoiding trade troubles has been inaugurated among the printing and allied trades, the tendency of which is *peace*, even though it may be short of *prosperity*." The result is satisfactory to all parties, and words can hardly describe the happiness of the journeyman typos all over the United States and Canada at the result. And THE INLAND PRINTER, too, which has for many years advocated and practiced the shorter workday, may well share in the general enjoyment.

The lateness of the report will not permit of minor details of the conference in this issue; nor is it necessary to repeat the



SAMUEL B. DONNELLY,  
President International Typographical Union.

inevitable diplomatic arts practiced by both sides on such occasions while striving for the desired goal. The conference was in session three days, and finally signed the agreement published on this page.

The convention was composed of 149 delegates, and many ex-delegates and visitors were present. The local arrangements and entertainment were all that could be desired, and the hospitality of the Syracusians was unsurpassable. The good feeling that pervaded these gatherings was unusually

## THE SHORTER WORKDAY AGREEMENT

Syracuse, N. Y., October 12, 1898.

This agreement, entered into between the Committee of The United Typothetæ of America and the Shorter Workday Committees of The International Typographical Union, The International Printing Pressmen and Assistants' Union and The International Brotherhood of Bookbinders, provides:

That the said United Typothetæ of America agrees to inaugurate a shorter workday on the following basis: The nine and a half hour day, or the fifty-seven hour week, to commence on November 21, 1898, and the nine hour day, or fifty-four hour week, on November 21, 1899.

That the said International Typographical Union, International Printing Pressmen and Assistants' Union and International Brotherhood of Bookbinders will endeavor in the meantime to equalize the scale of wages in the competitive districts where at present there are serious inequalities, upon the basis outlined by the representatives of the Pressmen's and Typographical unions at the Milwaukee convention of the United Typothetæ of America.

Provided, That nothing in this agreement shall be construed or operate to increase the hours in any city where they are now less than those specified.

Provided further, That nothing in this agreement shall be construed to prevent local unions, or establishments, from mutually arranging the fifty-seven or fifty-four hours, respectively, so that Saturdays may be observed as half holidays.

Provided also, That wherever the employers of any city will not, prior to November 21, 1898, enter into an agreement with the local unions to carry out the above mentioned reduction of hours on the dates specified the said unions shall not be considered as restrained from endeavoring to obtain from such employers the nine hour day, or fifty-four hour week, on any such earlier date as they, in their judgment, may select.

*Joseph J. Little*  
*Amos Pittsford*  
*Robert J. Maynard*  
*A. J. Jenkins*  
*Edwin Freeland*  
on behalf of United Typothetæ of America  
*James J. Murphy*  
*Chas. H. Harris*  
*R. B. Postergest*  
*David Hastings*  
*G. H. Rasmussen*  
on behalf of International Typographical Union  
*James A. Bowman*  
*Will E. Loomis*  
*John E. Donald*  
*James A. Archer*  
*Chas. F. Salomon*  
on behalf of the Intl. Printing Pressmen and Assistants' Union  
*Chas. F. Weisman*  
*John J. O'Grady*  
on behalf of the International Brotherhood of Bookbinders  
*Chas. H. Harris*  
Chairman Special Committee to Coordinate Convention



Edwin Freegard, Secretary.

Amos Pettibone.

J. J. Little, Chairman.

Robert J. Morgan.

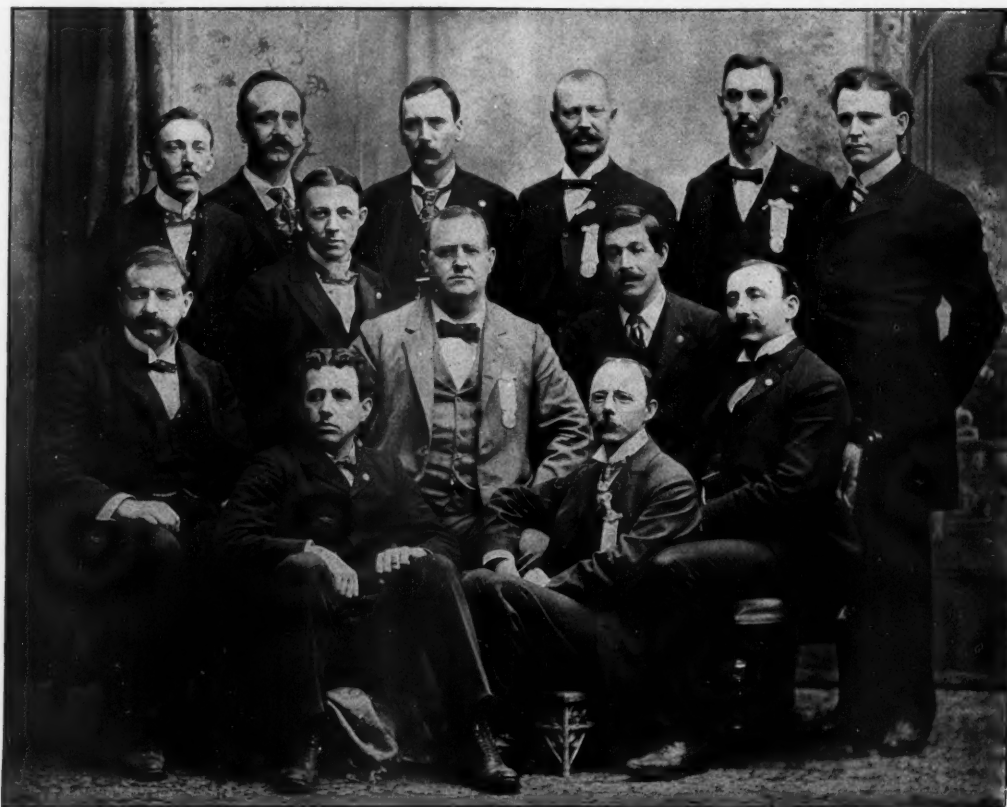
A. J. Aikens.

Committee from the United Typothetae of America, who arranged with the committees from the Typographical and other unions for a shorter workday.

noticeable, due largely to the elimination of "union politics," which heretofore drew forth such intense interest in the fortunes of the several candidates for the offices, but who are now elected by the referendum. Many ladies were also present to add to the pleasures of the occasion, and Miss Nellie Childers, of the Des Moines union, filled a seat in the convention.

The convention was called to order at 10 A.M., by President William B. Prescott, who after preliminary remarks introduced President P. J. Coogan, of Syracuse Typographical Union, No. 55. Mr. Coogan welcomed the delegates on behalf of the local union and expressed regret that the mayor of the city

was unexpectedly unable to be present to do likewise. He, however, was authorized to extend the freedom of the city to the delegates. The Rev. Dr. Zimmerman then invoked the divine blessing, at the close of which he gave a hearty welcome and spoke enthusiastically of the occupation of printers, stating that the greatest joy that comes to our homes is through literature, and he would rather never have been born if he could not enjoy reading. There were some things printed of which he did not approve, but he who would denounce a newspaper because he did not like some portions of it was devoid of all sense of justice. President Prescott replied, recipro-



William J. O'Grady. Theo. F. Galskowsky. George W. Harris. R. B. Prendergast. G. H. Russell. James A. Archer.  
Charles F. Weimar. C. E. Hawkes. James J. Murphy. William G. Loomis. J. H. Bowman.  
D. J. McDonald. David Hastings.

Representatives from the International Typographical Union, International Printing Pressmen and Assistants' Union, and the International Brotherhood of Bookbinders, who signed the shorter workday agreement for their organizations with the committee from the United Typothetae, at the historic "Syracuse Conference," on October 12, 1898.





J. R. Connolly. H. N. Henney. E. J. Van Deventer, Treasurer. P. J. Coogan. T. H. Wheaton, Secretary. J. M. Lynch, Chairman. S. G. Gosnell. T. M. Gafney. J. C. Daley. J. L. Chrystal.

Arrangement Committee, International Typographical Union Convention, Syracuse, New York.

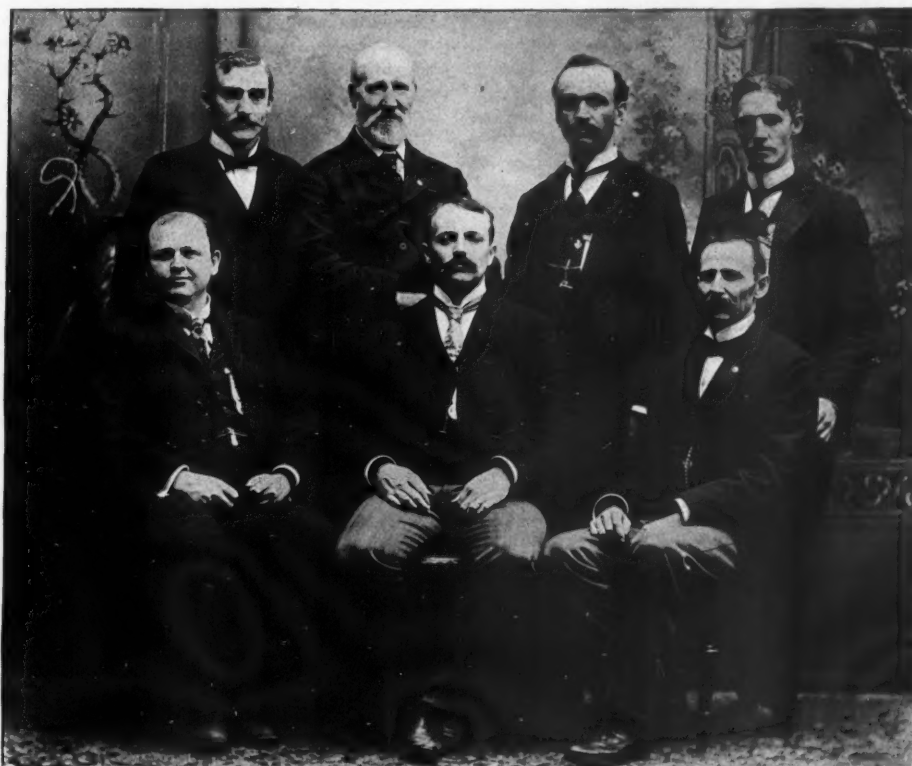
cating the good feelings proffered. Mr. Zimmerman's impromptu remarks and democratic style, immediately after his solemn invocation, were something decidedly refreshing to the delegates, and no doubt had much to do with the subsequent defeat of a resolution to do away with divine services at conventions, and can be taken as a marked compliment to him.

The Hon. John M. Farquhar, ex-president of the original Printers' National Union, visited the convention on the fourth

positions the nation could give—to the courts of Europe. Not one of us knew our own possibilities until tried. In closing he cautioned the delegates to be honest in all they undertook.

The most interesting discussion of the convention was upon the following, by President Prescott:

WHEREAS, An intelligent investigation of social and economic phenomena is not only a duty imposed upon all mankind, but an understanding of questions relating to industrial conditions and the science of government



J. F. O'Sullivan, Fifth Vice-President. James M. Lynch, First Vice-President. James Ryan, Sixth Vice-President. Samuel B. Donnelly, President. Hugo Miller, Third Vice-President. W. G. Harber, Fourth Vice-President. J. G. Derflinger, Second Vice-President.

The President and Vice-Presidents of the International Typographical Union.

day, and was accorded a hearty reception. Mr. Farquhar is also a member of the Industrial Commission. In the course of his remarks he stated he had carried a card for forty-six years, and never lost his intense interest. He had stood by the boys, right or wrong, knowing wrong would be righted in its own time. He belonged to the pioneers, the men who blazed the way for our success. He was one of the few who organized the National Union. He had mingled with all kinds of workmen, but had never met as clear-headed and honest men as in the International Typographical Union. It was at the head of all crafts. Its representatives had been elected to the highest

is necessary in order that we may reap in full the possible benefits of trade-unionism; and

WHEREAS, There is a lamentable lack of interest among our members on such vital questions, and believing no better opportunity for the dissemination of knowledge exists than is afforded by discussion within union rooms and at union meetings; therefore, be it

Resolved, That the International Union strongly urge upon its subordinate bodies the necessity of providing in their respective "orders of business" for the discussion of the various phases of the labor question and other matters of public moment having a direct bearing upon the welfare of wage earners.

Many of the delegates seemed to think this was bordering too much on politics, but the president expressly declared there

was no intention of interfering with the political rights of the members, but merely to educate them upon matters of political economy. In the course of his remarks he said that the trade unions are not holding their own, comparatively. We needed such discussion not only in central bodies, but in all union meetings. Reports could not be made through delegates who represent hundreds of people whom they never see. Where the labor movement showed the greatest life, it will be found these questions are discussed. The public press is thus compelled to adopt more liberal views. He did not fear disruption because of such discussion. It was not as harmful to



W. B. Prescott. J. W. Braumwood. Theodore Perry.

The three printer members of the Executive Council.

discuss government ownership of the telegraph as it was to indorse candidates—that was the lowest political type; we want the higher. We want to discuss the rise in wages and the causes of reduction. Are members who are informed on such subjects less capable to meet employers? It was time the International declared for a life-giving and healthy movement. Our best-organized branch—the German-American Typographia—discussed such matters. Did it injure it? Will some one explain why the trade unions had lost ground—why there were not so many members now as in 1886? The advance has not been equal to the growth of population. Some unions were of the mossback order. What did we think of a union that would prevent discussion of government ownership of the telegraph?

The resolution was adopted by 98 to 17 votes.

Following is a résumé of the most important changes suggested in the laws of the International, all of which must be ratified or rejected by the membership at large:

To require linotype machine tenders to join the International Typographical Union, and that after July 1, 1899, all such positions shall be filled by printers. Speaking on this question Delegate Bouret, of Boston, said: "It was claimed printers could not do such work. He had spent thirteen years on machines, and knew to the contrary. There were five printer machine tenders in Boston. The machine tenders now in control had no apprentices. They desired to perpetuate themselves. Their representative spoke of establishing a circuit of the different offices for a few men to cover, which was impossible. He had refused to set up a plant in a rat office, but a so-called linotype engineer did it in his stead. Their own president in Boston was neither a printer, operator nor machinist. In New York six of these men had raised their scale \$6 a week, because No. 6 had allied with them when machines were first introduced. But no such agreement would be made today."

To admit to membership proofreaders who had served four years at that branch, and to require the unionizing of proofrooms.

To abolish the present system of organizing, and permit the

appointment of organizers, where necessary, by the president, with the approval of the executive council.

To hold annual instead of biennial conventions, in August instead of October.

To abolish completely the referendum system of voting, both in respect to electing officers of the International, and the making of laws.

To abolish charters of district and State unions. This, however, is not intended to abolish such unions, which may continue so long as not in conflict with International laws.

To increase the subscription price of the *Typographical Journal* from 25 to 50 cents, and to abolish the free list, with the exception of one copy to each secretary.

To require the trustees of the Childs-Drexel Home to meet annually at Colorado Springs, instead of Indianapolis.

To permit the formation of trade districts by any allied trade.

To prevent the using by International Typographical Union members of stereotype, electrotpe and papier-maché plates that are made by nonunionists.

Following is legislation of general interest passed by the convention:

Declaring against the exorbitant prices of text-books in public schools. It seems that the contracts for such are often given to the highest bidders by the boards of education, for reasons of their own.

Indorsing municipal printing offices.

Refusing to indorse politicians.

Refusing to indorse a State law to require the indenturing of apprentices.

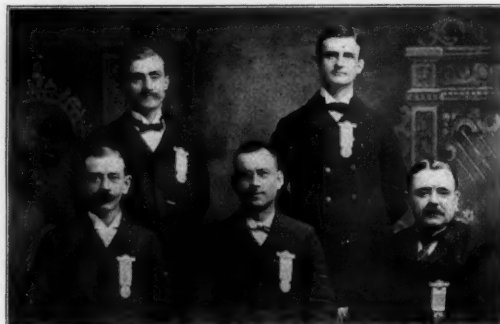
A resolution to denounce civil service rules as applied to the Government Printing Office at Washington, was withdrawn.

Calling for the placing of the union label on school books.

Asking for representation on Allied Trades Council based on membership, the law now being three from each union.

Indorsing the report of the Committee on Copyright Law.

Declaring that a railway or steamboat ticket, originally purchased of the company, is the property of the purchaser, and he has the same right to use, sell, or otherwise dispose of it as any other lawfully acquired property; that the proposed anti-scalping law is a direct blow against individual liberty, would



J. F. O'Sullivan. D. B. Skinner.  
J. H. Scharpf. John W. Hays, Chairman. A. J. Watson, Secretary.  
Committee on Laws, International Typographical Union.

destroy competition and legalize the oppressive power and extortionate demands of the various traffic associations.

Deciding to defend the legality of the union label, and instructing the Executive Council to support Kansas City union in this respect.

Rejecting the plea of the Buffalo *Express* management to discontinue the war being made upon it by Buffalo union, and donating \$2,000 to the latter.

Appropriating \$2,500 for the organizing of St. Paul.

Refusing to move headquarters to Washington.

Directing the Executive Council to continue prosecution of the defunct Indianapolis Bank ex-directors, in an effort to recover \$13,000 deposited before failure.



JAMES W. CONNER.

Chairman Shorter Workday Committee, I. P. P. & A. Union, who was unable to be in group picture shown on page 220.

Indorsing the administration of Superintendent Deacon of the Home.

Instructing the officers to take necessary steps against the agents of the Mergenthaler Linotype Company, who were informing prospective buyers they could furnish nonunion and girl operators.

Adopting resolutions on the death of Henry George, and declaring sympathy with Mrs. A. Hayes, a patron of the Home, in the death of her sister, Winnie Davis.

Declaring against taking action on the attempt to secure suffrage in the District of Columbia.

Refusing to enact an international sick benefit law.

Selecting Detroit, Michigan, as the next place of convention.

Referring the question of a universal label to the next convention of the American Federation of Labor.

Granting to the stereotypers and electrotypers permission to form a national trade district, also to the photo-engravers.

Refusing to defray expenses of delegates by the International.

Referring to the Executive Council the matter of settling the stereotypers' difficulty in Chicago.

#### THE SOCIAL FEATURES OF THE CONVENTION.

Delegates and visitors to the forty-fourth session of the International Typographical Union at Syracuse all unite in declaring that the convention was one of the pleasantest they ever attended. The delegates had much to look after in convention, as it was an exceedingly busy session, but still a majority of them arranged in some way to participate in the entertainments that had been provided by the local committee, and even found time on numbers of occasions to visit the celebrated "Room 20" at the Vanderbilt.

On Sunday, October 9, trolley cars were taken about four o'clock in the afternoon for a ride around the city. One of the trips included a visit to Solvay, passing, en route, the immense establishment for making soda ash and other chemicals. In the evening the delegates, ex-delegates and visitors were given a stag reception by the Ex-Delegates' Association of Syracuse at Turn Hall. A musical and literary programme was given and light refreshments served.

On Monday afternoon, at three o'clock, a trip was made by electric cars to Burnet Park, where the delegates and visitors were photographed, as shown in the half-tone cut accompanying this article. From Burnet Park the party was taken to Onondaga Valley, where an old-fashioned Rhode Island clam-bake was served at the Candee House. This feast was much enjoyed by all the delegates, those who never had the opportunity of partaking of such a spread seeming to be most delighted.

On Tuesday afternoon the ladies were given a trolley ride to Edwards Falls, Messrs. Henney and Connolly, of the local committee, having them in charge and looking after their wel-

fare. A stop was made at Fayetteville, where refreshments were served, and the house in which Grover Cleveland was born and the school that he attended were visited. On Tuesday evening the delegates and friends were entertained at the Wieting Opera House, the play being the "Prisoner of Zenda."

On Wednesday afternoon the Syracuse Athletic Association Clubhouse was visited.

On Thursday afternoon the local committee arranged a drag ride for the ladies, the objective point being Centerville, about eight miles from the city. Lunch was served at the hotel there and the return made about dark. On Thursday evening the ladies were given a theater party at the Bastable while the delegates and ex-delegates were banqueting at the Vanderbilt House.

Miss Nellie Iowa Childers enjoyed the distinction of being the only lady delegate. She was sent by the Des Moines Union, her colleague being Mr. Frank J. Pulver. Miss Childers was appointed chairman of the credentials committee, and presented a number of matters for the consideration of the convention, among them being the adoption of a uniform label for all union workers. We have pleasure in presenting herewith an excellent portrait of the lady, taken during her stay in Syracuse. Miss Childers was accompanied by Miss Harriet De Haan, a machine operator on the *Daily News* at Des Moines, and both ladies acknowledged on numerous occasions that they had enjoyed themselves immensely and received every courtesy on the part of the local committee and the delegates. Miss De Haan was so popular that the prediction was made by several delegates that she would be a delegate to the next convention at Detroit.



NELLIE I. CHILDERS.  
The only lady delegate.



BERT SMITH.  
Clerk of the I. T. U., who is said to be a "Walking Encyclopedia" on I. T. U. matters.

After the convention the hotel parlor was the scene of a number of presentations. Retiring president William B. Prescott was given a magnificent silver tea set, the presentation speech being made by Mr. J. J. Murphy. The retiring vice-president, Theodore Perry, was the recipient of a handsome water set, the presentation being made by Mr. John Hays. Chairman Lynch, of the local committee, was given a diamond crescent pin by the delegates, Mr. Freel, of New York, being the gentleman selected to present it to him. Messrs. Perkins and Marsh, of Indianapolis, and Mr. Burton, of Memphis, also presented Mr. Perry with a fine pipe.

One of the rooms on the second floor bore the inscription in large letters, "Detroit," and seemed to be visited quite frequently by delegates and ex-delegates, the reason being apparent when it was announced in convention that Detroit had been



MR. GEORGE L. GUETIG'S CARD.





E. J. Van Deventer, of the local committee, and Jacob J. Rupertus, of Philadelphia, exchanging cards near Elks' Hall. These gentlemen were mistaken for one another on several occasions, and might pass for twins.

selected as the next place of meeting. The Detroit delegates worked hard for the honor, and deserve great credit for accomplishing one of the objects of their visit to Syracuse. A cut of three of the gentlemen, Messrs. Black, Curtis and Hamilton, is given below. Delegate Black took pride in showing a gold facsimile of a linotype matrix which was presented to him the night before he came away from Detroit. It was the emblem of a machine operator and bore the following inscription: "Presented to Daniel Black by the Detroit Free Press Chapel." Some of the visitors remarked that this aided in securing the convention, but others were inclined to believe that the good cheer so freely extended in the Detroit room had more to do with it.

James W. Conner, chairman of the Shorter Workday Committee of the International Printing Pressmen and Assistants' Union, was compelled to leave town before the group picture which is reproduced elsewhere was taken, and his portrait is consequently shown separately. His name should also have been on the document signed by the committee from the Typothetae and the representatives from the various unions, but owing to his absence was not.

Little Garner Bramwood, son of J. W. Bramwood, the secretary-treasurer of the organization, was quite in evidence at



Messrs. Hamilton, Black and Curtis, of the Detroit delegation, who worked hard for the next convention, and captured it.

headquarters and on a number of the trips taken during convention week. Mrs. Bramwood favored *THE INLAND PRINTER* representative with a portrait of the child, which is reproduced for the initial of this article. The boy can also be seen in the foreground in the large group picture. Master Paul Connolly, son of Mr. Connolly, of the local committee, was also with most of the excursions, and was declared by all to be a most handsome child, as well as a well-behaved one. Several other children, among them Mr. Guetig's son, were with the ladies on the pleasure trips.

Miss Nellie Mosely, Miss Opal Hummer, Mrs. S. G. Gosnell, Mrs. Thomas H. Wheaton, Mrs. James M. Lynch, Mrs. M. L. Higgins, Mrs. John L. Chrystal, Mrs. T. M. Gafney, Mrs. J. R. Connolly, Mrs. George L. Guetig, Mrs. H. N. Henney and a number of other Syracuse ladies are deserving of praise for the many courtesies shown the ladies in attendance at the convention.

The usual custom of exchanging cards was not omitted at the convention. Among the most striking of the cards were: D. E. Barnes, Niagara Falls, New York, cut of the falls on corner; W. M. Bauman, Reading, Pennsylvania, embossed printers' stick; George H. Curtis, Detroit, reproduction of



"Bill" Bailey, of Washington, and James J. Dailey, of Philadelphia, two veterans at the I. T. U. conventions.

Detroit *Journal* in tint; Charles Deacon, Colorado Springs, portrait on corner and pictures of Home and annex on back; George L. Guetig, zinc cartoon etching of the gentleman greeting delegates as they arrive in Syracuse; James H. Gintz, New Orleans, alligator in tint; B. Greenberg, New York, tasty title-page design; S. G. Gosnell, Syracuse, facsimile of salt bag given out at Colorado Springs which gave Syracuse the convention; George T. McNamara, John F. Lynch and William Schenck, Chicago, printers' stick design with official shield of Chicago as a background; W. P. Heck, Philadelphia, Quaker cut, with words, "We are always in it"; Frank T. Hummel and A. O. Waters, Newark, New Jersey, mosquitos in various attitudes; Dan Moore, New Orleans, owl and moon design; Herman C. Malsch, Texas steer; James B. Neill, corner of *Pittsburg Press*, and type in stick with "7" as a background; James Ryan, New York, large portrait of himself; A. J. Watson, Philadelphia, embossed card; Hugh L. Marsh, Indianapolis, Indian in color.

On Friday evening the New York delegation gave a very pleasant reception to the ladies and their husbands in room 20. Light refreshments were served and souvenirs were presented by Mr. Farrell, who made an appropriate speech as he handed the gifts to the delighted guests. It was an occasion that will

long remain in the memories of those fortunate enough to be invited, and was thoroughly indicative of the spirit and hospitality of the New York delegation. Mr. B. Greenberg was most active in making it pleasant for all present.

The banquet given by the local union to the delegates on Thursday evening was an elaborate affair. Covers were laid for about two hundred guests. George L. Guetig acted as toastmaster, and Hon. John M. Farquhar was present as a guest of honor. Toastmaster Guetig introduced as the first speaker President W. B. Prescott of the International Typographical Union, whose toast was "The International Typographical Union." He referred to the growth and development of the organization, which he said was now in the lead of all organizations in the country. "The City of Syracuse," the next toast on the programme, was responded to by Mayor James K. McGuire. He said that the delegates were heartily welcome to Syracuse. There was no doubt, he declared, that the International Typographical Union stands in the front rank of the labor organizations of the United States. He heartily believed in labor organizations and did what he could to advance their interests. Charles E. Hawkes, of San Francisco, a member of the shorter workday committee, in the unavoidable absence of Chairman Murphy of the same committee, responded to the toast, "Shorter Workday." He referred to the starting of the movement some years ago, and declared that the men were unable to gain their point until they met the employers with the same weapons that they employed—capital, a secret service system and ambassadors. "The Press" was the toast that Arthur Jenkins, president of the Herald Publishing Company, responded to. Mr. Jenkins referred to the introduction of labor-saving machines by different corporations. He said that many employers were making a mistake when they looked on this as a saving to them alone, as the men were also entitled to some consideration. James J. Freel, of Stereotypers Union No. 1, of New York, responded to the toast, "The Allied Trades," in the absence of Mr. J. H. Bowman. Mr. Freel said that three things had occurred during the week which were of importance to the allied trades. First, was the settlement of the shorter workday proposition; second, the passing of a resolution permitting the discussion of economic questions in local unions, and, third, the action of the International Typographical Union in granting autonomy to the allied crafts. President-elect Samuel B. Donnelly, of New York, responded to the toast, "The Referendum." He declared that he was in favor of it, as he believed that it brought the masses of the people closer together. He advocated its adoption in State and national affairs, and said that if this was done it would prevent the control of legislatures by trusts and big corporations. Many useless laws would also be defeated if they were submitted to the people. John M. Farquhar, of Buffalo, former president of the International Typographical Union, former Representative in Congress, and now a member of the Industrial Commission of the United States, responded to the toast,



Aug. McCraith, secretary of the convention, congratulating J. J. Murphy, chairman of the Shorter Workday Committee, on the outcome of the conference with the committee from the employers. These gentlemen were also accused of being twins or brothers, so closely do they resemble one another.

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Miss De Haan, Miss Childers and the delegates on the way to Burnet Park to have photograph taken.

"Trades Unions in Legislation." He spoke for half an hour, and urged that the members of the union should broaden out in their ideas. The mistake, he said, that was being made was neglect in giving younger members the benefit of the old men. This was a dynamic age and people thought and acted quickly. The members of the Typographical Union should step upward. The wage question should not be allowed to be paramount in the deliberations of the organizations, but efforts should be made to raise the standard of the trade and the wages would take care of themselves. He said that trades unions had existed since the earliest times, and that for seven centuries they exerted a mighty influence in the Roman Empire. He advocated the following out of the golden rule in all cases, as that would be a benefit to all of the men interested.

Following is a list of delegates and visitors who registered at headquarters, but does not necessarily include all present at the convention. The wives of delegates are mentioned where the names were known:

Albany, N. Y.—John J. Howe, John V. McCain, O. J. Sullivan, Thomas D. Fitzgerald, M. J. Nolan, Francis J. Healey, Thomas F. McHale.  
Atlanta, Ga.—Ed L. Sutton.  
Baltimore, Md.—William J. Hanafin and wife, John M. Ramming, Edward Hirsh, Philip Eckhardt.  
Bay City, Mich.—Melvin Hodgins.  
Binghamton, N. Y.—Harry V. Casey.  
Birmingham, Ala.—Charles J. Deaton.  
Bradford, Pa.—Frank P. Forbes.  
Brooklyn, N. Y.—A. J. Boulton, Charles J. Buckner.  
Boston.—M. L. Bouret, William F. Pearce, John J. O'Leary, George W. Williams, D. J. Regan, Charles G. Wilkins, William G. Harber, R. B. Walsh, Franklin L. O. Billings, Charles Ashton, Charles A. Allen, John F. O'Sullivan, Charles Tillman, William Hood, John Douglass.  
Buffalo, N. Y.—A. J. Carroll, T. F. Chute, W. A. Coyell, Jesse R. Souther, David Henkowitz, Michael S. Wolf.  
Charleston, W. Va.—Frank W. Snyder.  
Charlotte, N. C.—Thomas H. Adams.  
Chattanooga, Tenn.—G. H. Russell.  
Chicago.—J. P. Hoban, George Thompson, George T. McNamara and wife, George W. Harris, R. B. Prendergast, J. H. Bowman, John T. Lynch, William Schenck, C. F. Whitmarsh and wife.  
Cincinnati, Ohio.—W. R. Volles, Joseph C. Barrett, Edwin C. Scott and wife, M. A. Lavan, Harry M. Ogden.



The ladies of the convention on the drag ride at Centerville.

Cleveland, Ohio.—James A. Higgins.  
 Colorado Springs, Colo.—Charles Deacon.  
 Columbus, Ohio.—Frank H. Bauer, W. M. Clancy.  
 Council Bluffs, Iowa.—F. C. Simmons.  
 Dallas, Tex.—L. L. Daniels.  
 Dayton, Ohio.—W. C. Schwanengel.  
 Denver, Colo.—Homer E. Dunn, J. W. Lambert.  
 Des Moines, Iowa.—Nellie I. Childers, Frank J. Pulver, Harriet De Haan.  
 Detroit, Mich.—Frederick J. Wise, Daniel Black, George H. Curtis.  
 Robert W. Hamilton, Will G. Loomis.  
 Dubuque, Iowa.—Thomas B. Hines.  
 Duluth, Minn.—Henry Dworschak.  
 Elmira, N. Y.—George W. Blatz.  
 Galesburg, Ill.—Will Wagoner.  
 Galveston, Tex.—D. B. Skinner and wife.  
 Grand Rapids, Mich.—George H. Allison, John D. Flanigan.  
 Hamilton, Ont.—David Hastings.  
 Houston, Tex.—H. C. Malsch.  
 Indianapolis, Ind.—Edgar A. Perkins, Hugh L. Marsh, Hugo Miller,  
 George H. Swain and wife, W. B. Prescott, J. W. Bramwood and wife, Bert  
 Smith.  
 Jersey City, N. J.—James O'Neill, Charles F. Weimar.  
 Kalamazoo, Mich.—John J. Flanigan.  
 Kansas City, Mo.—Charles A. Sumner, Lawrence E. Smith, Charles B.  
 Mundorff.  
 Kingston, Ont.—Norman A. Smith.  
 Lafayette, Ind.—John G. Kessler.  
 Lancaster, Pa.—B. F. Schlott.  
 Lansing, Mich.—W. V. Shields.  
 Lincoln, Neb.—G. S. Foxworthy.  
 Louisville, Ky.—William M. Higgins and wife, E. P. Owen.  
 Memphis, Tenn.—M. T. Burton.  
 Minneapolis, Minn.—John W. Hays.  
 Milwaukee, Wis.—James A. Archer and wife.  
 Montreal, Can.—Charles Belleau.  
 Muncie, Ind.—J. B. Besack.  
 Nashville, Tenn.—Theodore Perry, Thomas J. Dougherty.  
 Newark, N. J.—A. O. Waters, Philip C. McGovern, Frank T. Hummel.  
 Newburgh, N. Y.—William E. Powers.  
 New Orleans, La.—James H. Gintz, Dan Moore.  
 New York, N. Y.—James J. Freil, B. J. Hawkes, J. J. Murphy and wife, Samuel  
 B. Donnelly, J. E. McLoughlin and wife, Barnett Greenberg, Thomas J.  
 Mulcahey, Alexander Gray, Jay Finn, George H. Rothmann, William H.  
 Bungarz, Eugene F. O'Rourke, Edward F. Farrell and wife, Jerome F. Healy,  
 C. J. O'Brien, Ferdinand Foernsler, Harry K. Stephan, H. A. Moreland, John  
 N. Bogart, Thomas J. Carroll, James Ryan, Nathan Newman and wife, James  
 G. Cain, Charles Winnacott, Patrick J. Casey, Thomas J. Canary, David Car-  
 ruthers, James J. O'Dea, William J. O'Grady, Edgar R. Rood, Henry J. Bauer,  
 R. M. Campbell, John G. Derflinger.  
 Niagara Falls, N. Y.—D. E. Barnes.  
 Norfolk, Va.—C. G. Kizer.  
 Norwich, Conn.—W. C. Trump.  
 North Adams, Mass.—T. E. McGrath.  
 Omaha, Neb.—A. F. Wilson, V. B. Kinney.  
 Ottawa, Ill.—J. Maurice Farnham and wife.  
 Ottawa, Ont.—R. Mackill, Antoine Choquette.  
 Palmyra, N. Y.—W. E. Forsyth.  
 Peoria, Ill.—J. E. Parker.  
 Philadelphia, Pa.—William P. Heck, John P. Gallen, James W. Conner,  
 Jacob J. Rupertus, A. J. Watson, William D. Livezey, James J. Dailey, A. M.  
 Herd.  
 Pittsburg, Pa.—Pres. K. McClelland, William A. Klinger, J. B. Neill and  
 wife.  
 Poughkeepsie, N. Y.—James A. Lavery.  
 Providence, R. I.—William Abell and wife.  
 Quebec, Can.—F. Marois.  
 Reading, Pa.—William M. Bauman.  
 Richmond, Va.—George W. Schleif.  
 Rochester, N. Y.—Thomas F. Moore, Edward S. Kates, W. H. Ford.  
 Rotterdam, N. Y.—M. C. Sommers.  
 San Francisco.—John R. Winders, C. E. Hawkes, H. E. Callinan.  
 Scranton, Pa.—George R. Suydam, James E. Clarke.  
 Springfield, Ohio.—W. G. White.  
 St. Joseph, Mo.—Sam H. McAtee.  
 St. Louis.—Samuel Colderwood, C. B. Menaugh, Louis F. Fuchs, J. D.  
 Canan, Ed Springmeyer.  
 St. Paul, Minn.—F. H. Friend, J. J. Gleason.  
 Syracuse, N. Y.—E. G. Corbett, Thomas M. Gafney, Edwin N. Green,  
 John L. Chrystal and wife.  
 Titusville, Pa.—Hugh Wallace.  
 Trenton, N. J.—J. M. Hodgson.  
 Toledo, Ohio.—James P. Egan.  
 Toronto, Ont.—W. J. Wilson, J. T. Later, M. Carmody.  
 Troy, N. Y.—John J. Connell, Charles A. Rogers, Edward F. Kavanagh.  
 Utica, N. Y.—S. A. Sukoski.  
 Union Hill, N. J.—John T. Boyle.  
 Washington, D. C.—John C. Macksey, Z. T. Jenkins, J. H. Schoepf,  
 G. C. Seibold, Edwin C. Jones, A. T. Campbell, W. S. Whitmore, W. H.  
 Bailey.  
 Watertown, N. Y.—Frank H. Lewis.  
 Wheeling, W. Va.—Charles A. Carenbauer.  
 Wichita, Kan.—George F. Whitlock.

### THE ALLIED PRINTING TRADES.

The Allied Printing Trades Council, of New York, held sessions in Syracuse at the time of the International Typographical Union convention. The council extended its thanks to several benefit organizations for indorsing the council's label, and also the National Association of Letter Carriers for the same reason. The secretary was directed to correspond with the chairmen of all the political campaign committees in the State and insist on the use of the union label on all campaign printing. A resolution was passed condemning the Ellsworth anti-cartoon bill.

The election of officers resulted as follows: President, Thomas D. Fitzgerald, of Albany, typographical union; first vice-president, James J. Ryan, of New York, photo-engravers'

union; second vice-president, E. E. Russell, of Buffalo, bookbinders' union; third vice-president, Charles Winnacott, of New York, pressmen's union; fourth vice-president, Henry A. Moreland, of New York, stereotypers' and electrotypers' union; fifth vice-president, Thomas J. Canary, of New York, mailers' union; sixth vice-president, David Carruthers, of Buffalo, pressfeeders' union; secretary-treasurer, Thomas H. Wheaton, of Syracuse, typographical union.

Charles Rogers, of Troy, was elected to represent the council at the annual meeting of the State Workingmen's Federation to meet in Albany next January. The purpose of this body is to look after legislation at the State capitol. Mr. Fitzgerald and Mr. Wheaton succeed themselves in office.

Alderman Lavery, one of the delegates to the convention from Poughkeepsie, extended an invitation for the council to hold its next meeting in that city, and the invitation was accepted, the convention to take place the first Monday in August, 1899.



SIX OF A KIND.

### NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

THE CAPACITY OF ALUMINUM AND THE ROTARY PRESS.—A. H., Montreal, Canada, writes: "Please inform an old subscriber how many impressions can be taken from an aluminum plate and how many from a zinc plate?" *Answer.*—The number of impressions which can be taken from an aluminum plate transfer, on the steam press, is from about 30,000 to 35,000, and from patent zinc plates (ordinary work) about the same. Runs have been reported of 100,000 and 200,000. The rotary press will print sheets about as fast as one can feed them to the grippers; and the size of sheet is a point of no small importance—we have seen that a press in St. Louis (A. Noble Company) can print a sheet 48 by 84 inches.

TURPENTINE VERSUS THE USE OF TARCOLIN IN LITHOGRAPHY.—C. M. L., Rochester, writes: "I am working in a shop where the litho part is only an auxiliary to the type establishment. They use around the presses tarcolin, for the proprietor will not have any turpentine in the place, and says tarcolin is just as good. In consequence I have trouble with my work coming up greasy after inking in, especially with etch-ground on the stone. Would like an expert opinion on the subject, so as to substantiate my claims toward my employer." *Answer.*—Lithography without a rapidly evaporating ethereal oil, like turpentine, benzine, benzol or ether, which leave no greasy deposit, is not possible. Tarcolin is a product of tar. It contains a small quantity of a substance closely related to glycerin, therefore not operating as perfectly



as pure turpentine. I have obtained a sample from the manufacturers for a test, and have found that it should not be used on the freshly polished or unprepared stone at all, nor should it be used for mixing touche, or asphaltum, as it dries too slowly. It can be used for mixing ink. In inking in a stone, the fact of such a stone coming up greasy may lie more in the manner of preparing the same before work, and other reasons. See note under the head of "Preparing the Litho Stone for Engraving," in February issue of this journal.

**THE HISTORY AND ART OF ILLUMINATION.**—An exhaustive series of historic designs upon the art of illumination, from the earliest period of Egyptian antiquity, embracing the hieroglyphic age to the development of letters, and finally leading up to the invention of printing, all most accurately rendered from reliable manuscripts by special artists, are now reproduced in the pages of *THE INLAND PRINTER*, at great expense, by the Ault & Wiborg Company, colormakers. This collection of specimens will be an extraordinary feature of this journal. No artist, designer, printer or advertiser can afford to be without the unique collection, and if the scheme is carried out, as we believe it will be, no praise is high enough from anyone for the progressive spirit of this supply house. The first of the series was shown in the September issue.

**THE LITHO RULING MACHINE.**—The most minute and accurate description of the litho and copperplate ruling machine yet to hand is contained in Part 9 of George Fritz's "Handbook of Lithography." The largest part of the book is devoted to the various kinds of ruling machines and a careful explanation of their different working parts and the kind of work done on them. There we find the latest plain liner, the ray disk, the wave-line machine, the relief ruling machine, rosette machine, lathe, etc.; all are appropriately illustrated. This book should be in the hands of every lithographic establishment doing fine commercial or bond work, so that the apprentice usually beginning with this branch of engraving can acquaint himself with the details and intricate mechanisms and everything else pertaining to the work of fine ruling and etching. Price, 70 cents per part. The Inland Printer Company, Chicago and New York.

**ANASTATIC TRANSFER.**—Pfister, San Francisco, California, writes: "I had some old prints to transfer, but did not meet with any success in bringing them on stone or zinc plates. I laid them in nitric acid, also in alkali bath, according to directions read in a book on the subject," etc. *Answer.*—In anastatic transferring we have several disadvantages, namely: We may not succeed in obtaining a fair reproduction of a certain, perhaps valuable, print; the process may destroy the print and not give us anything in its stead which we can use; therefore, the photographic method is better in most cases. Besides, really true and sharp reproductions of high quality are not always obtainable by the former method. Still, in shops where photography is out of the question, it proves itself of immense advantage at times, especially in the hands of a practiced lithographic transferer. The principle underlying such a transfer is the supposition that, however old and dried-up the ink of an impression may be, there is always a certain amount of dormant grease still in existence, which it is the object of the transferer to coax back to life and finally fasten upon a printing plate in such a manner that a number of prints can be taken therefrom. The alkali you speak of certainly has the property of loosening the ink contained in an old print, and can, therefore, be employed on wood-block transfers, but as the action of the alkalis destroys or changes the fat in the ink, if not reinforced by other treatment, we cannot obtain thereby alone a transfer that would hold on stone or on metal plate. The process usually employed is as follows: The print to be copied is laid face down in a fifty per cent solution of oxalic acid for about three-quarters of an hour, then taken out, pressed between clean blotters, and some rectified spirits of turpentine poured over; then covered up and left for about an hour. Meanwhile have a

warm stone, or preferably zinc or aluminum plate, ready, and pull the print through the press in the usual way, in several directions, damping the back every time. After the paper has been all carefully removed, gum up the work very cautiously. When dry, wash out with turpentine, using no water, roll up with strong ink, resin and etch. Safe rules to follow are: Do not try to reproduce a valuable print, unless you have had considerable practice in this method and are well posted on the different qualities of ink, paper, etc. A brownish faded original of great age will work very poorly; the same with impressions made in colored inks. Prints made with poor type, ink or from copper or steel plates reproduce badly; also work of a fine, delicate character, or prints made on chalky paper. There are about five or six methods for this kind of work, which we will describe in future issues of *THE INLAND PRINTER*.

**THE MISSION OF THE INLAND PRINTER.**—O. V., New York: "I am a subscriber to several lithographic trade papers, and, of course, *THE INLAND PRINTER*, and I can say that I admire the latter for being the *most consistent* in furnishing the latest technical news relating specifically to the trade in question. The American journals and some of the English, French and German periodicals furnish very little, besides exclusive typographic, social or sporting matters, that could interest an active worker and seeker after new ideas in the fields of Daguerre, Guttenberg and Senefelder. As a case in point, I call your attention to the several pages of a brain-splitting set-to between two combatants—Kelly and Schneeloch—in the *National Lithographer* of July and previous numbers, etc. Now, what I would like to know is, Are these men who so conspicuously supply the stuff for this trade paper actually lithographers? and are they paid for supplying their fabric to this paper, or are they emissaries of political parties seeking cunningly to influence the mind of the trade politically? I for one shall do as I said to the editor of the journal in question—discontinue my subscription." *Answer.*—The spheres of action of the two journals named by our correspondent are sharply defined, it is true, but they have each their specific uses, I think, and as far as I can see, manage to fill the bill. Where *THE INLAND PRINTER* caters to the progress of the entire printing trade, and is made up largely in its various art subjects and "Notes and Queries" departments of information relating only to the practical everyday aspects and incidents in the workshop, studio and printing office, and furnishes this information direct as demanded, the readers of other periodicals, generally speaking, may not seek that information if they are a very versatile set of men and have had this knowledge handed down to them from away back. It is therefore natural, to my mind, that they should seek diversion of a different kind. The editor is a practical lithographer himself, so are the parties you name very able workmen—the one an artist, the other a transferer. The subjects they discuss must be quite agreeable to the majority of their subscribers, or the space would naturally not be occupied therewith. I am on the best of terms with all the people connected with the periodical in question, and the difference which you point out between our side and theirs is one probably well chosen on each side. They are the official organ of the L. I. P., an ideal fraternal, benevolent and protective association. Their organ contains valuable letters of the "State of Trade" in different cities; family news affecting the various members; accounts of outings, games, etc. All this is appreciated among the large organization and, I think, quite justly so. Besides, politics and economical questions enter largely into the daily topics and make-up of that body. So I cannot agree with you on the point that the said journal does not supply a want in the trade. As far as *THE INLAND PRINTER* is concerned, it follows entirely different lines. It does not try to reform social conditions, but takes and evolves only technical material presented to it from far and near, and shuns no expense nor effort wherever it can supply knowledge to anyone seeking it. Its contributors are in every laboratory, pressroom, factory, business house or studio of the world.

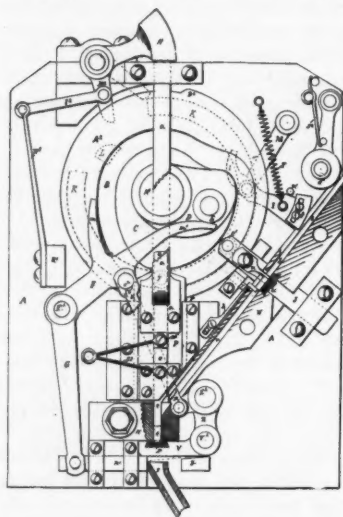
But, at the same time, it allows wisely for the diversity of taste and different minds of its subscribers, and carries departments pro and con, by capable editors, for the discussion of economical problems, which every wide-awake member of our fraternity must reason with more or less nowadays. In conclusion, kindly accept my thanks for your liberal compliment on behalf of our efforts.

#### PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

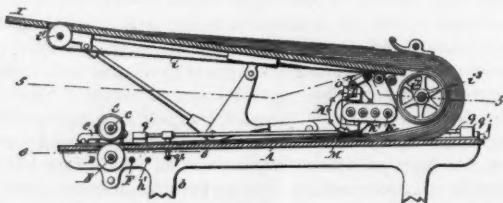
(For other patents see the various departments.)

THE typemaking machine of Merritt Gally, patented as No. 610,231, is emphatically a new departure in type production. It manufactures type from the cold metal by a combination of pressure and concussion. Heretofore type made by pressure or swaging has been imperfect in that it lacked the sharpness of face necessary to good printing. Mr. Gally claims to have secured this quality by delivering a sharp



No. 610,231.

blow on the blank at the same moment that the pressure is applied, on the same principle that "struck" medals are manufactured. His machine is specially designed to make the short type required for his system of composition, in which the type are clamped on a slug, and scraped off and remelted after using, the slug being used over and over until worn out. It is apparent, however, that the machine is as well adapted to making one sort of type as another, and that its coming into use will simply depend upon whether it can produce as good type as cheap or cheaper than such can be made by casting. In the illustration the swage-block is marked N, and it is broken open to show the type 4 being formed within. This type has just been cut from the blank strip of type metal *s s*, which is fed in from an angle at the right. The swaging tool *e* is pressed down at the proper instant by the cam B, and when the greatest pressure is being exerted the spring hammer H is made to deliver a blow, the force of which is carried direct to the type, so as to set its face sharply into the matrix P. In order to deliver the type the matrix is drawn aside, when the type is pushed out and down the channel *g*. The machine is designed to be only about seven inches long, but it is to be built in multiple, so that one machine may make and deliver ten, twenty or more type at a single operation.

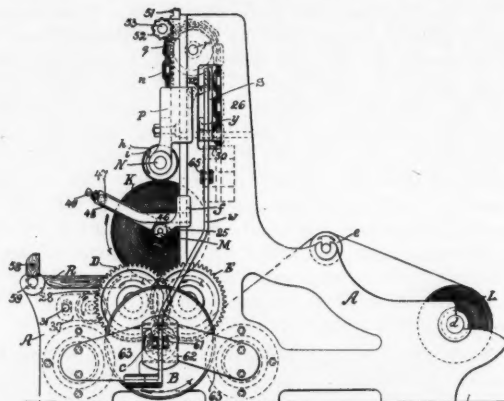


No. 609,954.

The paper-feeding machine of Thomas A. Briggs, of Arlington, Massachusetts, patent 609,954, is decidedly novel in its method of handling the sheet. The bank or pile of paper is

worked along over a two-decked feed-table, passing over feed wheels, as *i*<sup>2</sup>. The intermittent motion of these wheels is controlled purely by mechanical devices, instead of electrical, as in most machines of the sort. We can say of this, as of a great many other feeders, that it will be all right if it works, and experience only can determine this. The mechanism has the advantage of being comparatively simple.

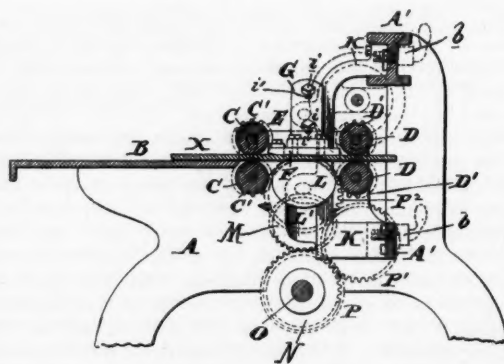
The Kidder Press Manufacturing Company, of Boston, has added another patent to its list, No. 610,329, by Francis Meisel.



No. 610,329.

This covers a paper cutting and winding machine designed to handle rolls of the extreme widths now made in many paper mills, often more than 100 inches wide, slitting them into two or more widths, and rewinding tightly into a form suitable for Kidder or other presses. The paper K is wound by frictional contact with positively driven winding cylinders. Otherwise there is nothing specially novel about the machine except its great size.

Henry P. Feister, of Philadelphia, has patented a card cutting machine, No. 610,526, which is adapted to making several cuts at the same operation, and also to beveling the edges of



No. 610,526.

the card. The card stock X is fed in on the table B, being carried in by the feeding rollers C C. Other feeding rollers, D D, carry off the stock as slit. The slitting is done by disks, as L, mounted at an angle on the spindle L' so as to act upon the edge of the card and bevel it while making the slit. To complete the operation of cutting the cards, the strips formed by the first cutting are passed through the machine the other way.

#### AN ENCYCLOPEDIA OF PRINTING.

Could not keep house without THE INLAND PRINTER. Have the bound volumes for many years, and find them a regular encyclopedia of printing and the printing business.—Charles S. Kessler, Supt. Miami Union Publication Co., Troy, Ohio.

### AWARD IN THE GRAND FINAL CONTEST OF THE TOURNAMENT OF THE CENTURY PRESS.

THE presentation of the generous prizes offered by the Campbell Printing Press & Manufacturing Company to the successful pressmen in the recent final tournament for excellence in presswork on the "Century" press, took place at Battle Creek on Thursday evening, September 29. One thousand dollars in gold to the pressman and feeder making the best record for continuous work upon a "Century" press during the months of April and May, 1898, was an inducement calculated to bring out the best talent in the country, and this with the large number of contestants, due to the wide distribution of the Century press among the printers of the East and West and North and South, has made the success of the winners all the more pronounced. Mr. N. A. Fitzgerald, pressman, and Mr. Otis Sanborn, feeder, were the successful men. They are employed by the Review and Herald Company, of

We understand that during the entire two months of this record-breaking work not a bolt loosened, not a journal heated, and in every respect did the machine fulfill the claims of its makers. At the close of the run a thorough examination of the press was made by the Review and Herald Company's machinist, and the press was found to be in as perfect condition as when it was first erected many months ago.

What the Campbell Company will do next is a speculation that many are indulging in. The company has earned a reputation for progressiveness and originality, not alone in its products but in its methods of presenting their advantages to the public. It has succeeded in placing a fine mechanism on the market and every press sold has made the purchaser a beneficiary—and not merely a customer to whom a press has been disposed of. Further, in their method of advertising, the Campbell people have directly and indirectly benefited the trade by a stimulation of that craft pride among pressmen which is so easily awakened by encouragement and as easily

#### SUMMARY

OF THE WORK PRODUCED BY MESSRS. FITZGERALD  
AND SANBORN ON A "CENTURY" PRESS,  
FROM APRIL 1 TO MAY 31, 1898.

Run 670,675 impressions.  
Made ready 62 forms.  
Printed 15,365,767 pages.  
Used 160 lbs. of ink.  
Lifted 127,960 lbs. of paper, or 63 tons.  
Time in make-ready. 90 hrs. 15 min.  
Time in running. 387 hrs. 53 min.  
Total time working during  
contest. 476 hrs. 8 min.



#### SUMMARY

OF THE WORK PRODUCED IN THE SECOND BEST  
RECORD ON A "CENTURY" PRESS, FROM  
APRIL 1 TO MAY 31, 1898.

Run 633,650 impressions:  
37,025 less than best.  
Made ready 10 forms: 52 less than best.  
Time in make-ready. 144 hrs. 55 min.:  
54 hrs. 40 min. more than best.  
Time running. 392 hrs. 5 min.:  
4 hrs. 12 min. more than best.  
Total time. 537 hrs.:  
56 hrs. 52 min. more than best.

Battle Creek, and as THE INLAND PRINTER pointed out some time ago, the competitive plan of the Campbell Company interesting everyone in the trade, and gratifying to employers no less than their employes, induced the Review and Herald with its usual progressiveness to mark the success of Messrs. Fitzgerald and Sanborn in a fitting way by a public presentation of the award.

The chapel of the Review and Herald Publishing Company was therefore suitably and tastefully decorated for the occasion, and on the evening of September 29, as above noted, the presentation took place.

In addition to the large force employed by the Review and Herald Publishing Company, many of the most liberal and progressive business men of the city were present.

The presentation of the certificates of award was made by Mr. Henry W. Cozzens, Jr., in behalf of the Campbell Printing Press & Manufacturing Company, and at the close of a very interesting talk, in which he reviewed the growth of the Campbell Company and touched upon the policy and business methods it has always endeavored to pursue, he turned to the winners of the prize, who were sitting in full view of the audience, and in the name of the company he represented, handed them the certificates of award, together with \$1,000 in \$20 gold pieces, thirty of them going to Mr. Norman Fitzgerald, the pressman, and the remaining twenty to Mr. Otis Sanborn, feeder. This presentation was greeted with a prolonged outburst of applause.

Messrs. Fitzgerald and Sanborn made brief responses, thanking all concerned, and the Campbell Company in particular, for its generosity in placing such a magnificent prize within their reach.

Several prominent citizens made pleasant and appreciative speeches, calling attention to the great difference in the amount of work done by the winners and those making the next largest run, and congratulating the boys on their being successful in setting the standard of the world in the tournament of the "Century."

rendered moribund by indifference. THE INLAND PRINTER congratulates the Campbell Company, the successful pressmen and the Review and Herald Company on the outcome of the tournament.

#### REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

E. GRESS, Easton, Pennsylvania.—The composition and presswork on the samples submitted are both of high grade.

WILLIAM F. LEATZOW, Madison, Wisconsin.—The card submitted by you is well designed, neatly set, excellently printed and embossed, and colors nicely harmonized.

SAMPLES of commercial work and office stationery by R. H. Reams, McMinnville, Tennessee, are vigorous in style of composition, and the presswork is of good quality.

GERBERICH BROTHERS & DICKINSON, Vinton, Iowa, are printers who know how to do good work. Samples submitted are artistic in composition and excellent in presswork.

HUNTLEY S. TURNER, Ayer, Massachusetts, sends out a neatly printed blotter, illustrated with a three-color half-tone design. The composition and presswork is very well done.

L. A. GRAY, Portland, Maine.—The two cards sent by you are neatly set, but we think the division of the word "Tailor-ing" is better as here set, than as you have it on J. D. Carrigan's card.

"SOME SPECIMENS," from the press of The Blade Printing Company, Oceanside, California, printed in the form of a booklet 4 1/4 by 9 inches, oblong, are samples of very ordinary composition and presswork.

THE Capitol Printing Company, Montgomery, Alabama, is bidding for artistic letterpress work. The samples submitted show that in composition and presswork the company is able to turn out some very creditable productions.

We acknowledge receipt of sample book of half-sheet ruled headings from the Union Card & Paper Company, New York. The samples include their "Deerlake," "Glenhurst," "Oakwood," "Old Vermont" and other



brands of papers, the whole forming a very convenient book of reference for those desiring to order letter-heads, note-heads, bill-heads, statements, etc. A complete price list is given on the back page of cover.

THE Herald Printing House, Auburn, Nebraska.—The "Mental Culture Club" programme is neatly set and well printed except the cover, on which more ink should have been used. Your own business card would look better if the "flub-dubs" were omitted.

A CARD sent by Frank W. Nickerson, South Chatham, Massachusetts, printed in a reddish brown and dark blue, is a specimen of very poor composition. The lettering is spread all over the card and the attempt at ornamentation is extremely amateurish.

A FEW samples of society work and announcements from the office of Ford Smith & Little Company, Los Angeles, California, are very good specimens of that line of work. The engraving, which is also done by the company, is artistic in design and execution.

"THE BUSINESS MAN'S HELPER" is a twenty-page booklet issued by the Lang-Bireley Company, Los Angeles, California, and is cleverly designed, artistically engraved and beautifully printed in colors and tints. The cover



By courtesy Rembrandt Engraving Co., Philadelphia. Copyrighted, 1898.

COL. THEODORE ROOSEVELT.

has a neat design printed in two bronzes and embossed. The booklet is a very good specimen of letterpress printing, and ought to be productive of good results in the way of orders.

THE publishers of the *Daily and Weekly Gazette and Free Press*, Elmira, New York, forward some very creditable specimens of commercial work. The composition is neat and effective, and the presswork—in register, uniformity of color, and selection and arrangement of color—is very good.

MILO A. NEWHALL & Co., Salem, Massachusetts, submit a package of twenty monthly calendar cards, each one different from another in design. All are good specimens of printing—most of them in two colors and some in three. They are admirable advertisements and should be good trade-bringers.

FROM the press of Johnston & Peck, Newburgh, New York, comes a souvenir of the Wallkill Valley Farmers' Association, a book of 116 pages and cover, 8 by 10 inches, excellently well printed. The composition on the display ads. is striking, the make-up of the work is good, and the presswork all that could be desired.

GEORGE E. COAPMAN, with the Burnett Printing Company, Rochester, New York.—The booklets, folder and bill-head are good samples of artistic letterpress display, the letter-head—considering the amount of matter thereon—being very nicely arranged. The Y. M. C. A. Annual Announcement is a piece of good composition.

THE *Northwestern Lumberman* is celebrating the twenty-fifth year of its existence by issuing a mammoth edition recording the business and social features of Lumbermen's Day, at Omaha, and "Hoo Hoo" Day at Cleveland. The issue of September 15 consists of 178 pages, seventy-six of which are filled with news, reports of meetings, illustrations, and matters of general interest

to the craft, the balance being made up of well-displayed advertisements, many of which are in two colors. W. B. Judson and John W. Barry, the editors, are tendered our congratulations on their enterprise in planning and issuing such an interesting publication, the printing on which is of such excellent quality.

HARRY CALKINS, Tracy, Minnesota, sends some specimens of general commercial work, showing considerable aptitude but lack of trained taste in balance of display and blending and harmony of colors. THE INLAND PRINTER can advertise its patrons through its advertising columns only, rates for which can be had on application.

F. B. BARRETT and Edward Sutton, with the Alfred M. Slocum Company, Philadelphia, Pennsylvania.—The samples of work which you have forwarded are excellent in design, presswork, selection of stock and arrangement of colors. So well has your work been done that we cannot adversely criticise any one of the specimens submitted.

THE *Electrotype Journal* for October, published by the Franklin Engraving & Electrotyping Company, Chicago, has made its appearance. It is a handsomely printed sheet and shows samples of a variety of new electrotypes, calendars, etc., furnished by that company. It is a most instructive work for printers desiring to order engraving or electrotypes.

THE J. C. Winship Company, 195-207 Canal street, Chicago, is sending out some excellent samples of color printing and embossing. The work is well designed, colors brilliant and harmonious, and embossing particularly sharp and clean. The presswork is done by Michael Byrth, who is deserving of much commendation for the excellent results of his labors.

FROM across the Atlantic we have received a package of letterpress printing which is A1 in quality of design, composition and presswork. J. Ernest Cheetham, 11 Queen Victoria street, London, England, is the person responsible for the production of the samples here referred to. Some prints of half-tone engravings have the softness and depth of color of steel-plate engraving. All the samples bear the impress of care in design and artistic excellence in execution.

THE menu of the banquet tendered to the United Typothetae of America during the recent convention in Milwaukee, Wisconsin, is a neat booklet of eight pages and cover, printed on deckle-edged stock, in red and green ink. It is a very neat piece of typography, especially the front page of the cover, and is the work of Samuel P. Tod, with B. F. De Voe & Co., Milwaukee. We think if the titles of each page had been printed in red ink the work would have been improved in appearance.

A COPY of the proceedings of the twenty-sixth annual session of the Arkansas Press Association, held in May, 1898, is a very good sample of plain book printing. The matter is well set, pages nicely made up, and presswork of good quality. The cover design is an appropriate one in green bronze and red, embossed. The work is from the press of the Arkansas Democrat Company, at Little Rock, Arkansas, which concern is to be congratulated on the excellent taste shown in this production.

HOLLISTER BROTHERS, 148 Monroe street, Chicago, have printed a four-page announcement, for the Apollo Musical Club, of the season's concerts annually given by that association. It is an artistic piece of typography, printed in brown and green, and the compositor is to be commended for the unique effect produced by the arrangement of rules and border on the first page. The matter on the other three pages is set narrow, leaving very wide margins on the outside of the page. The effect of this is somewhat pleasing, because unusual.

C. F. BICKETT, with the Carson-Harper Company, Denver, Colorado, submits a package containing a great variety of truly artistic work, the product of letterpress printing. The samples all show taste in the selection and arrangement of colors, accuracy in register, both in color and embossing, and a thorough knowledge of the value of light and shade in working half-tones, whether plain or in three colors. The purely commercial work is also of excellent quality of presswork, and Mr. Bickett has proved himself to be a workman of no mean ability.

THE *Street Railway Review* for August 15 is the convention number, and is somewhat out of the ordinary, being an unusually large issue of 142 pages. Its contents include convention announcements, historical sketch of Boston, the association and its work, and other matters of interest. A feature of the text pages is the printing of the half-tone cuts in a colored ink on tinted paper, and attaching them to the pages of the magazine. The edition is finely illustrated and printed, and contains a large amount of advertising. Only those in the printing and publishing business can appreciate the amount of work there must be on an edition of this kind, and Messrs. Windsor & Kenfield have reason to feel proud of this magnificent edition.

THE Williamson-Haffner Engraving Company, Denver, Colorado, have favored THE INLAND PRINTER with a copy of "Denver by Pen and Picture." The work is the most complete presentation of Denver's attractions we have seen. Besides statistical matter relating to the city, the book contains a large assortment of half-tone cuts showing the business blocks, churches, parks, prominent citizens, etc., as well as a fine double-page bird's-eye view of the entire city. A map showing the business portion of the city adds to the usefulness of the book. The photographs were taken by Joseph Collier and others. The descriptive text was written by Thomas Tonge; the engravings and wash drawings were made by the Williamson-Haffner Company; and the printing and binding done by the Capron-Stott Printing Company. S. Thayer is the publisher. All the people having to do with the getting out of the work are entitled to credit for the way the city has thus been presented to those who wish to know of its charms.

## PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

**GRAIN HALF-TONE SCREEN.**—"Lithographer," Cincinnati, asks: "I am anxious to obtain a half-tone screen in grain instead of in mechanical lines. Inquiry made to the sellers of half-tone screens brings me the reply that there is no such screen made. As you are an authority on half-tone matters, I beg to ask if that is so?" *Answer.*—Charles B. Hall, 79 Fourth avenue, New York, will make for you any sized grain screen you require.

**HALF-TONES IN WEEKLIES.**—"A neglected feature," suggests *Newspaperdom*, "which might be used more widely by weeklies, is the printing each week of a half-tone portrait of some citizen, accompanied by a brief sketch of his life." This is a profitable hint to publishers and many have already found it so, but to engravers it is a fine field to cultivate when seeking new business. Now that it has been found practicable to print half-tones on the fastest of web presses, this method of illustrating is bound to come into common use in even the smallest newspapers.

**ALUMINUM FOR ACID TRAYS.**—"Progress," Pittsburg, Pennsylvania, wants to know why, if aluminum is not injured by strong acids, it is not used for the utensils of the photo-engraver. Funnels, trays, and even the silver-bath holder, he thinks, might be made of this metal. *Answer.*—Leaving out of consideration the question of cost, as glass will always be the cheapest material to make such utensils of, there is this advantage glass has, that by looking through it you can determine when it is clean; but the most serious objection to the use of aluminum is that it is easily attacked by alkalis. As all process workers use potash, soda and ammonia, aluminum utensils would be soon destroyed.

**COLORING DRAWINGS FOR PUBLICATION.**—"Artist," Mounts-ville, West Virginia, asks among other questions: "Can colored plates, as published by *Truth*, be taken from pen-and-ink sketches, and should they be colored before being sent in?" *Answer.*—The colored pictures in *Truth* are made from colored drawings. The three-color process is used as a basis and the colors are scraped away or added to on stone. The majority of artists prefer to make their drawings in colors, and some few publishers encourage it because the originals are more salable afterward. When the colored pictures are to be reproduced in half-tone a photographic copy of it is first made with a Cramer slow isochromatic dry plate. This translates all the colors into monotone, retaining their proper values of light and shade. From this photograph the half-tone is made.

**OPAQUE LINES ON WET-PLATE NEGATIVES.**—"Puzzled," Buffalo, writes: "Kindly let me know through your process department what is the cause and remedy for a chemical deposit on the surface of a wet plate in the shape of fine opaque lines, curved and zigzag, that make their appearance occasionally on our negatives." *Answer.*—The opaque lines complained of will be most likely to come from some of the silver bath solution flowing from the upper edge of the glass downward over the sensitized surface during the exposure; or by capillary attraction the solution will be drawn upward on the surface of the plate. Each drop or line of solution on the sensitive plate forms a lens in itself and concentrates the light during exposure on the sensitive film immediately under it, so that in development that spot or line shows the effect of being overtimed, and is consequently more opaque than the rest. The remedy is to well drain the wet plate on a piece of blotter and wipe off the upper edge of the plate with tissue paper, and also wipe the back of the plate before placing it in the holder. Another thing to be remembered: the sensitized wet plate

should not, after draining, be turned upside down before being placed in the holder. Further, the plate should rest in the holder on two silver wires and not come in contact with wood on any side.

**TRANSFERRING ENGRAVINGS TO WOOD.**—J. S. W., Hastings, Nebraska, inquires: "Can you give me recipe for softening the ink on an engraving so that it may be transferred to a wood block for engraving? I have been using potash, but it colors the cut from which the transfer is taken." *Answer.*—This is an oft-repeated question and has been answered before in this column. The following mixture has been used successfully:

Common yellow soap .....	1/2 ounce
Hot water .....	20 ounces
Spirits turpentine .....	4 ounces

Have the soap dissolved in the hot water and the solution cold before adding the spirits of turpentine. Float the print to be transferred in the solution, back down. When it is thoroughly wet, lay it on a blotter to remove surplus moisture. The wood block being prepared as usual, with a little whiting and white of egg or size rubbed into its surface, the damp print is laid face down on it and submitted to heavy pressure for a minute, when it will be found the ink from the print will be left on the wood block.

**PREPARING ASPHALTUM FOR SENSITIZING PLATES.**—"Querist," Quebec, asks for information regarding sensitive asphaltum and how to prepare it. *Answer.*—You can buy asphaltum purified for use. The method of purifying is simply the removal of that portion of the asphaltum that will dissolve in ether. If you cannot buy it already purified, then obtain some Egyptian or Syrian asphaltum, grind it to a powder and pour it into a wide-mouthed bottle half filled with ether; cork the bottle tightly, shake well, and let it stand over night. The next day decant carefully all of the ether, which is now a dark-brown liquid; add more ether to the bottle, shake, and let it stand over night and decant the ether as before, repeating this operation until the ether is colorless. Pour off the last ether and empty the remaining asphaltum on a plate so as to evaporate the ether completely. This should be done in a darkroom, as this asphaltum residue is sensitive to light. To prepare the sensitizing solution for zinc or copper plates, dissolve 1 ounce sensitive asphaltum, 10 ounces benzole. Filter this solution thoroughly in the darkroom. Flow it on the copper or zinc plates as if it were enamel, and whirl slowly until dry. The exposure in sunlight will be at least twelve minutes, and in diffused light at least two hours. Develop the print in a dish of turpentine. Rinse off the turpentine with benzine and wash off the latter well with water before etching. This is the whole asphaltum procedure, and is tedious, and yet there is no advantage in the result over the quicker albumen or enamel processes.

**HALF-TONE NEGATIVES, AND THE ASPHALTUM PROCESS.**—Robert Wilmans, Dallas, Texas, writes: "By the aid of 'Jenkins' Book' I have succeeded very satisfactorily to myself in making half-tones. However, I understood wet and dry plate photography before taking engraving up. Two troubles still harass me, one in half-tone and one in zinc: No matter how flawless my negatives appear before intensification, upon intensifying with potassium, mercury and sulphuret ammonia the negatives finish up full of blemishes and pin holes. Then, in attempting zinc etching, no amount of care will save the finest lines by the use of the albumen and inking process. I made an attempt to use asphaltum, but the same negatives that gave good prints by the bichromate method did not give anything more than shadows. I exposed from five minutes to three hours in the sun. I prepared the sensitizing solution by dissolving the best Syrian asphaltum in rectified turpentine, precipitating with ether, then washing with ether until it was clean before dissolving it—1 ounce to 16 ounces benzole. Made this last part in darkroom, and kept it in a non-actinic bottle. Now

where is the trouble? I watch your department with interest every month, and have been helped out of more than one snarl by it; but I am snagged now, and may stay there until you give me a helping hand." *Answer.*—Your chief trouble is evidently the want of absolute transparency in the finest dots in the half-tone negatives. They must show absolutely clear glass when looked at as ambrotypes, by reflected light. Use copper and silver to intensify with and a clearing solution, and the negatives will be satisfactory. As to the preparation of the sensitizing solution of asphaltum, see answer to "Querist" in this department. The asphaltum method is all right, but owing to the shortness of life it will never come into general use in this country where time is so valuable.

#### TRADE NOTES.

J. H. SIEDENBURG has been elected president of the American Association of Photo-Engravers for the unexpired term in place of H. A. Jackson, resigned.

E. F. BROWN has disposed of the *Press*, Three Oaks, Michigan, after conducting it successfully for seven years, and purchased the *Daily Tribune*, Florence, Colorado.

THE McCluer Printing Company has been incorporated at Chicago, to do a printing and publishing business. Capital, \$10,000; incorporators, Amos Pettibone, Henry F. Sawtell, George W. Warvelle.

THE American Type Founders Company has sent out a circular dated Portland, Oregon, October 6, announcing that J. X. Brands has retired from the management of their Portland and Spokane branches.

At the annual election of the Chicago Society of Proofreaders, held on October 13, the following officers were chosen: President, Samuel K. Parker; vice-president, L. H. Richards; secretary, Henry R. Boss, 232 Irving avenue; treasurer, E. T. Gilbert.

THE plant and good will of the photo-engraving department of the Levitype Company, established for upward of twenty years at 630 and 632 Chestnut street, Philadelphia, have been disposed of to E. Halfenson, who will continue the business at the same address.

SLADE, HIPP & MELOY, dealers in bookbinders' supplies, have removed to new quarters at 139 East Lake street, Chicago, where they occupy the entire building. They have built up a large trade, and the removal was made necessary by the increasing business.

WE understand that Mr. Henry W. Cozzens, Jr., formerly connected with the New York office of the Campbell Printing Press & Manufacturing Company, has recently arrived in Chicago to take charge of its Western business, with headquarters at 334 Dearborn street.

ALONZO H. HARRIS has resigned as secretary, treasurer and business manager of the *Bulletin*, Norwich, Connecticut. The new officers of the company are as follows: President, Hugh H. Osgood; secretary and treasurer, Charles D. Noyes; business manager, William H. Oat.

P. J. MAHON and Carl Mauch have formed a partnership called the Artistic Advertising Company, 225 Dearborn street, Chicago. They prepare newspaper and magazine advertisements, booklets, catalogues, etc., Mr. Mahon doing the writing and Mr. Mauch the designing and illustrating.

EDWARD C. TANGER has announced his resignation as superintendent of the Post Express Printing Company, of Rochester, New York, and his engagement with R. J. Oliphant, of Oswego, New York, as manager of the printing and lithographing departments of that establishment.

ROBERT and LINN LUKE, proprietors of the Press Clipping Bureau, of Boston, Massachusetts, have issued a neat souvenir of their tenth year in business. They have been very prosperous in their enterprise, and state that their bureau has been

advanced more by the trade and class papers than any other classes of customers put together.

THE sympathy of the trade and of THE INLAND PRINTER is with Mr. J. H. Behrens, president of the Franklin Engraving and Electrotyping Company, of Chicago, in his recent loss of his wife, by death. Resolutions of condolence have been sent Mr. Behrens by the trade in New York and elsewhere.

OLIVER M. DREBERT, of the firm of Gether & Drebert, Milwaukee, was married to Miss Margaret Monahan, of Cleveland, on September 28. Mr. Drebert's associates and business friends wish him all joy in the new partnership, and THE INLAND PRINTER desires to be included among the well-wishers of the happy couple.

EDWARD L. BURCHARD, formerly of THE INLAND PRINTER staff, has received notice from the Treasury Department of his selection as chief of the library and archives division of the Coast and Geodetic Survey of the United States. Competitive examinations for this position were held last July under the United States civil service commission in all the principal cities, and his appointment was made in accordance with its rules. Mr. Burchard was librarian of the Field Columbian Museum of Chicago for three years and at one time secretary of the Chicago Library Club.

ANNOUNCEMENT is made by the Bauersche Giesserei, Frankfort-on-the-Main, Germany, of the retirement of Mr. Edward Kramer from the active management. Mr. Kramer is constrained by considerations of health to take this step, although after twenty-five years of service he is surely entitled to a well-earned rest. He will remain, however, financially and otherwise interested. To his place will succeed Mr. George Hartmann, who will in future sign the firm's name. It is safe to predict for this far-famed German type foundry continued prosperity under its reorganized management.

#### THE INLAND PRINTER'S CIRCULATION.

The publishers of THE INLAND PRINTER are constantly in receipt of letters of commendation from readers and advertisers, but seldom make use of them for advertising purposes, the policy being to let the paper do its own talking, and show



MINIATURE REPRODUCTION OF THE "DACHSHUND HOLDUP."

readers by the matter it contains, and advertisers from results they secure by use of its pages, of what value the publication is. The advertising man of the Monon Route has sent us the following letter, however, which we deem worthy of reproduction:

*Publishers Inland Printer, Chicago:*

CHICAGO, October 5, 1898.

DEAR SIRS,—We never thought, when we gave you our picture of the "Dachshund Hold-Up" as our advertisement for your April number, of the "hold-up" that would follow in our own case. The first day's mail after the appearance of the picture brought over two hundred responses, and they followed thick and fast for the next two or three months, coming from all parts of the United States and Canada. In fact, they are still coming, often from more distant cities in the Dominion, Mexico and South America. The dachshunds and "the kid" have gone to refrigerated Sitka, where they can only run a press by keeping a salamander under it; and to Yuma,









*FISHING  
TACKLE*

**T**O properly handle the embossing of high-class work requires a special equipment. Many printers are not in a position to get the best results in embossing for their patrons. To such we have a proposition to make. Send us the embossing parts of your orders, let us give you our trade figures. You will save money, save time and worry, and gain much in reputation. Our plant is complete in every detail for good, quick, and artistic work. We recommend for high-grade Embossed Work Victorieux Cover Papers (process patent applied for). Made by Niagara Paper Mills, Lockport, N. Y., U. S. A.

**GRIFFITH, AXTELL & CADY COMPANY,**

DESIGNERS AND EMBOSSEERS.

Holyoke, Mass., U. S. A.



**"A MINT OF HINTS"** is the title of one of the handsomest sample books ever issued by a printing house. It contains thirty-three elegant embossed designs—similar to the one shown on this insert—each design being worked in from one to five harmonious colors. The book will prove a mighty help to any printer who wants to get catalog orders. It cost us \$2.00 a copy to produce, hence we have put a small charge of one dollar per copy on it (delivered by express prepaid); and if it is not what you want, return it to us by prepaid express, and your dollar shall go back to you. If you like it and send us an order for embossing, we will deduct the one dollar from our bill when you make settlement. Send money by check, draft or money order, payable to the order of Griffith, Axtell & Cady Company, Holyoke, Mass., U. S. A.

## A COMPETENT JUDGE SAYS:

The Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is noted for the excellence of its typographic productions, but the samples of embossed book and catalogue covers submitted by them far surpass anything that has reached us from other printing establishments. There is apparently no limit to the variety of design, treatment, and color to which this company gives itself when planning a new creation in the line of artistic covers. It is impossible to describe the beautiful detail, the delicacy of coloring, the rich effects produced by its method of executing this class of work; it must be seen to be appreciated. Among a large number of designs before us no two resemble each other. The conception is entirely distinct in each case. Mr. J. Eveleth Griffith, the treasurer and manager of the company, is to be congratulated on being able to secure such a staff of artists in the designing, engraving, printing and embossing departments of his establishment.—*Inland Printer, February, 1898.*

We recommend for high-grade Embossed Work *Victorinox Cover Papers* (process patent applied for). Made by Niagara Paper Mills, Lockport, N.Y., U.S.A.







where they oil their presses by the sweat of their rollers. Passamaquoddy Bay and the Golden Gate have bid for the funny puppies, and the æsthetic girls of the Riverside Press have testified their admiration of the "kid," as well as the tramp printers of Idaho and Texas. (No offense, gentlemen, the peripatetic compositor is the *avant courier* of civilization.) England, Ireland, Scotland, Germany and France, Australia and New Zealand have asked for the pictures, and their contributions form an interesting stamp and coin collection.

I do not argue that the picture is a good ad. for the railroad. We do not claim that it is. But it is a funny picture, with no end of human interest, and is wonderfully "catchy." It has made more laughter throughout the world, I do not doubt, than any other picture ever printed—and that is enough.

In conclusion, I will say that I have a much higher opinion of THE INLAND PRINTER as an advertising medium than I had before this experiment. I used to think it was only a printer's paper—now I regard it as an electric search light, sending its rays into all parts of the civilized world.

Yours truly, FRANK J. REED, G. P. A.

N. B.—I inclose some verses sent by a Waco (Tex.) printer.

These lines are libelously attributed to the editor of the Waco (Tex.) *Owl*, but we doubt the advertising man's correctness in this regard, as Waco editors never write in North American Dutch. Here are the verses:

#### DOSE DACHSHUND PUPS.

I feels so sorry for das kind;  
Das little Monon kind;  
His mittagessen's all gespilled—  
Dey treat him like one rubber ball,  
Dose Dachshund pups;  
He doesn't get no fun at all—  
Das kleines, liebe kind!

Aber nicht! Dose Dachshund pups;  
Dose little Monon pups;  
I'd like to fill mine pelly out  
Mit lager bier und sourkrout—  
Oh, don't I wish I some day could,  
Like what they done mit baby's food—  
Dose Dachshund pups!

Printers' teufel pups—dot's right—  
Poor, kleines kind! He'd oughter fight!  
Fat takes for two; but hein!  
Get onto dat Slug 8 and 9!  
I shouldn't like dot dey vas I  
Ven dot small form  
Goes all to pi!

—Johan Schmitberger, Waco, Texas.

## BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

### A NEW FOLDING MACHINE.

Chambers Brothers Company, of Philadelphia, are placing before the trade a new drop-roller, side-guide folding machine, with automatic point attachment which has been tested to their satisfaction and received the commendation of both printers and binders. We will have more to say concerning this new feature in a later issue. They report the recent sale in one city alone of six of their folding machines to four different houses in a period of a little over one week.

### FINE EMBOSING.

Readers will remember the beautiful embossed sheet which appeared in the September number of THE INLAND PRINTER, furnished by the Griffith, Axtell & Cady Company, Holyoke, Massachusetts. We have pleasure in showing in this issue another embossed sheet by the same company. The design and coloring are entirely different, but the way the embossing is done shows, as well as the other sheet did, what the abilities of this house are in the line of embossing. This firm makes a specialty of this work, and calls the attention of the trade generally to the fact that it is in position to get the best results,

2-7

and can furnish designs and attend to work of this description in the most prompt manner. There are numbers of firms who desire a handsome embossed cover for a catalogue, but cannot handle it themselves. If you want to get one to please you write to Griffith, Axtell & Cady Company.

### TARCOLIN.

Rev. Henry Ward Beecher once said, "The elect are who-soever will, the nonelect, whosoever won't." In material matters, the provident printers are those who use Tarcolin; the improvident, those who do not. Of the twenty thousand printers in the United States, several thousand are using Tarcolin to their great advantage. Other thousands should know its benefits, which they can ascertain by sending their address to the manufacturers, Delete Chemical Company, 126 William street, New York.

### BRASS EMBOSING DIES.

The only perfect die for embossing is the engraved brass one. All of the best work is produced by such dies. Messrs. C. Struppmann & Co., 260 Hudson avenue, West Hoboken, New Jersey, whose advertisement appears on page 144, call attention to their facilities for making such dies. They are especially anxious to show people in the West what they can do in this line, and how quickly orders can be filled. They also hope to have correspondence with printers and lithographers everywhere in reference to their specialty.

### SECONDHAND PRESSES.

The special attention of readers is called to the advertisement of the Bronson Printers' Machinery & Warehouse Company on page 148. A number of rare bargains have been added to the list this month, especially under the heading of "Two-Revolution Presses." Printers wishing thoroughly overhauled and first-class machines in every respect can make no mistake when purchasing of this company. Some of the presses are practically as good as new, and are sold at prices so reasonable that the advantage of making purchases is at once apparent. Look over the list. You may see exactly what you want.

### BRANCHING OUT.

The F. Wesel Manufacturing Company, of New York City, one of the largest manufacturers and dealers in printers' electrotyping and stereotyping machinery in the United States, have recently added to their already large facilities in the borough of Brooklyn another extensive building to be known as Factory No. 2. It is located in close proximity to Factory No. 1, being about the same size. This new building is being fitted up with the latest and most modern machinery, and will be occupied at once with an additional large force of mechanics. This has been made necessary by this enterprising firm's steadily increasing business.

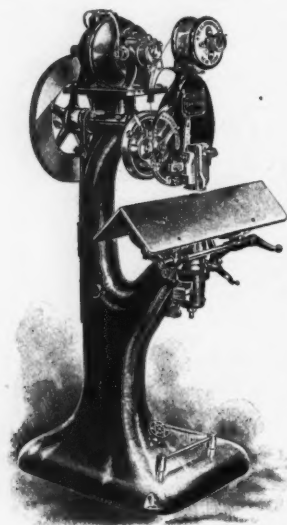
### STEEL DIE STAMPING IN COLOR.

Many printers desire to take orders for steel die letter-heads and cards who are not fitted up for doing work of this kind. It will now be possible for them to do it, as the American Embossing Company, of Buffalo, New York, whose advertisement appears elsewhere, are making a specialty of work of this kind. They care more particularly for large runs that cannot well be handled by smaller establishments, and can make prices on work of this kind that are entirely satisfactory. They have recently issued a specimen book showing examples of a number of dies made by them stamped in various colors of inks and bronzes. The book also contains samples of over one hundred different kinds of paper for office stationery, together with prices for making dies and doing work complete. They cannot undertake to send the expensive specimen book free to

everyone, but those desiring it would do well to correspond with them. They make special prices to the trade, and where orders come direct from consumers they guarantee to do the work at a figure that cannot fail to be satisfactory and at the same time protect the printer. The work done by their steel die presses is of a high grade, and no more stylish or dainty headings can be produced than by their process. Correspondence is invited.

#### J. L. MORRISON COMPANY'S NEW WIRE STITCHER.

The J. L. Morrison Company, 60 Duane street, New York, and 28 Front street west, Toronto, Canada, can furnish the stitcher shown in the accompanying illustration, or any of their six styles of "Perfection" stitchers, with or without a motor.



This illustration is their No. 7 stitcher, which is their last machine. A larger cut of it is shown in their advertisement on page 144. It has all patented improvements and an individual  $\frac{1}{4}$ -horse-power specially constructed motor attached. One special feature of this stitcher is the patent adjusting roll feed that prevents the weakening of the round wire by flattening, owing to the removal of all rigidity and liability to breaks by the use of this patent new spring feed. Among other special features are: Automatic setting from one sheet to one inch accurately; no change of parts needed when changing from round to flat wire; sizes of round wire

used 21 to 25, inclusive, and flat 21 to 25; space between head and casting 12 inches, with a drop of 15 inches, thus admitting the largest newspaper to be stitched, and also specially adapted to the stitching of calendars; automatic setting of saddle to table, and vice versa, without the removal of either; durability of all wearing parts.

#### LATEST IN STEAM TABLES.

The most tedious moments during the process of getting out a daily paper are when the last form leaves the composing room and the "starter" stereotype matrix is being dried. How to shorten the time has been a problem. To improve the steam table was the question. This was left for the F. Wesel Manufacturing Company, of New York, to demonstrate, and today they are manufacturing the only steam drying table that will dry a matrix in two minutes *and less*. They have met with such marked success that many of these tables are now in use throughout the country. In fact, most of the large dailies have discarded their old, slow-going ones and have substituted the "Wesel Success Table" instead.

#### CHANGE OF NAME.

J. M. Jones & Co., of Palmyra, New York, manufacturers of the Jones Gordon press, Lightning Jobber press and the Ideal cutter, have sold their business, including all real estate, patents, and everything belonging to the business, to C. H. Jones, who for the past six months has been managing the business, and Moses W. Donnally, of Charleston, West Virginia. Will E. Forsyth, who for a number of years has been engaged in business with Mr. Donnally, has bought part of Mr. Donnally's interest and will take up his residence at Palmyra

and take an active interest in the business. For the present Mr. Donnally will attend to his interests in West Virginia. The business will be conducted under the name of the John M. Jones Company.

#### PRINTING TYPEWRITTEN LETTERS.

The "Copy Process" imitation typewritten letters are growing in demand, and the Adamson Typewriter Press Company are now pushing the specialty in small cities and towns, they having already assigned exclusive rights in most all large cities. They manufacture three sizes of the Typewriter press, disk covers and two-color attachments for all sized jobbers, and a full line of all colors of assimilating printing inks and typewriter ribbons. See advertisement in this issue.

#### THE HUBER ROTARY LITHOGRAPHIC PRESS.

We call attention to the advertisement of Harris & Jones, of Providence, Rhode Island, selling agents of the Huber Rotary Lithographic Press. Only recently has printing from aluminum plates been perfected, and this is made possible by the valuable characteristics of this metal, when properly prepared, of being capable of presenting a smooth surface which permits the printing of fine engraved, stipple and line work, equal to the same work printed from stone. In fact, there is no class of work hitherto produced by stone that cannot be equally well produced from aluminum plates, and the Huber Rotary Lithographic press makes it possible to produce such work at a much higher rate of speed than the flat-bed stone presses.

#### STILL ANOTHER NEW MACHINE.

The Brown Folding Machine Company, of Erie, Pennsylvania, advise us that they have just completed a new style of folding machine for one of the largest printing houses in the country that has a larger range of work than any paper folder ever constructed. The minimum and maximum range of this machine permits of almost any demand that may be made upon it. The automatic pointing device is purely mechanical and positive in its workings, no electricity being used whatever. The following figures give the range of this remarkable machine: Double 8s, 42 by 60 down to 25 by 40 inches; single 16s, 30 by 42 down to 20 by 25 inches; double 16s, 42 by 60 down to 25 by 40 inches; quadruple 16s, 42 by 60 down to 25 by 40 inches; double 24s, 30 by 31½ down to 25 by 30 inches; quadruple 24s, 31½ by 60 down to 30 by 40 inches; single 32s, inset, 42 by 60 down to 25 by 40 inches; double 32s, 42 by 60 down to 25 by 40 inches; quadruple 32s, 42 by 60 down to 25 by 40 inches. It hardly seems possible to embody so large a range in one piece of mechanism, but Mr. W. Downing, manager of the company, states that a written guarantee will be given to all purchasers.

#### WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

#### BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

FOR SALE—THE INLAND PRINTER complete, except first vol., in first-class condition; make offer. "N 1152," INLAND PRINTER.

NICHOLS' PERFECT ORDER BOOK, capacity 3,000 orders. \$3.00. At foundries of FRED H. NICHOLS, Lynn, Mass.

## BOOKS.

**JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon**, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/4 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

**PRINTERS' BOOK OF RECIPES**—Contains chalk plates, stereotyping, embossing, zinc etching and thirty other valuable recipes for printers, engravers, etc., 50 cents; **our process of making cuts** is simple, easy, sure, 50 cents; both, 75 cents, postpaid; satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

**PRINTERS SAVE MONEY**—Learn how to make your own **Printing Ink**; no other book of its kind published. Mail money order for **Three Dollars** and secure copy; copyrighted. GEORGE W. SMALL & CO., 4231 Fergus street, Cincinnati, Ohio.

**TEXT, DESIGNS**, colors for 25 blotter designs, 3 to 15 colors. 50 cents. "Some Advertising that Advertises," a book for progressive printers. WRIGHT, Electric Printer, Box 65, Buffalo, N. Y.

**THE INLAND PRINTER CUT AND ORNAMENT BOOK**, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

**THE THEORY OF OVERLAYS**, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

## BUSINESS OPPORTUNITIES.

**AGENTS WANTED**—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send \$1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

**AN EXCEPTIONAL OPPORTUNITY**—I have a completely equipped photo-engraving plant at my command and am qualified to execute the highest class of work in any grade; want a business man or a publisher to take my partner's interest and run the business. This is an unusual opportunity for a man who has trade or one who can control it. Address "Up-to-Date," INLAND PRINTER, New York City.

**FOR SALE**—A complete, up-to-date book and job office in a live manufacturing city of 30,000. The best of reasons for selling. Terms and price very reasonable. Correspondence solicited from people who mean business. Address "N 1149," INLAND PRINTER.

**FOR SALE**—A Cox Duplex Press, in good condition; prints four, six and eight page papers; for price, terms and particulars, address THE VIRGINIAN-PILOT PUBLISHING CO., Norfolk, Va.

**FOR SALE**—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

**FOR SALE**—Engraving plant in live Western town, doing good business. "N 1155," INLAND PRINTER.

**FOR SALE**—Printing plant, fully equipped for high-class job and catalogue work; located in city of over 200,000. Making money. Reason for selling, other larger interests conflict. "N 1139," INLAND PRINTER.

**FOR SALE**—Six-column quarto; in hustling country town; very cheap; write for sample. F. H. MATTES, Newton Falls, Ohio.

**JOB OFFICE FOR SALE**—In Port Huron, Michigan, a pretty, prosperous city of 20,000 inhabitants, on the finest waterway in the world. A model little plant that will enthrall any tasty printer—Gold-press, electric motor, Porter extension front cabinets, Macey roll-top desk. Everything new in March, 1898, and good as new yet. Business new and growing—\$40 to \$70 a week. Plant cost \$900. Will sell at a sacrifice; part time. A great big opportunity. Reason for selling, have business that requires all of my time in New York. Write CHARLES F. HILDRETH, Manager, Port Huron, Mich., or HOLLIS CORBIN, 58 W. Ninety-seventh street, New York City.

**MACHINERY** built to order. Have large modern machine shop. Best inducements offered. "N 1151," INLAND PRINTER.

**PRACTICAL ELECTROTYPERS**—Can offer excellent opportunity to one or two practical electrotypers who desire to get into business for themselves. Small amount of money required, balance on time. Strictly confidential. "N 1150," INLAND PRINTER.

**SPECIAL OPPORTUNITY**—I want a practical man, either artist or engraver, to come in with me; can show big profits on capital invested; fine prospects, constantly growing business; must have \$2,000 to invest; pays salary and share in profits; chance of a lifetime. Address, at once, C. S. BIERCE, Secretary, The Brown-Bierce Company, Dayton, Ohio.

**TO PUBLISHERS**—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—an out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

**TO PUBLISHERS**—Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

## FOR SALE.

**FOR SALE**—Huber Crank Movement Two-Revolution Press, 37 by 52, cheap; cash only. "N 1167," INLAND PRINTER.

**FOR SALE**—38 by 53 Miehle, 4 roller; 41 by 56 Campbell, 4 roller; 41 by 56 Campbell, 2 roller; 43 by 56 Campbell Economic; 24 by 30 Cottrell & Babcock drum; 22 by 26 Babcock Standard drum; 34 inch Sanborn Star power cutter; one Stonemetz folding machine. All thoroughly overhauled and in first-class condition. Easy terms. A. K. PARKE, Agent, 1609 Masonic Temple, Chicago, Ill.

## HELP WANTED.

**LITHOGRAPHERS**—Salesman wanted to call on. New York man earned \$1,800 in 1897. "PRINTER," P. O. 1371, New York.

**PROOFREADER WANTED**—A steady, reliable proofreader who understands proofreading on book and commercial work and who is willing to assist in any other part of the business if necessary; non-union preferred. Such a man will please address, with references, "N 1117," INLAND PRINTER. The position is in Vermont; an old-established house.

**SALESMAN** wanted for Printers' and Litho Blankets; first hands, best made; New York salesman earns \$1,500 yearly. "LITHO," P. O. 1371, New York.

**WANTED**—A first-class half-tone photographer; also half-tone etcher. BRAMBLETT & BEYGEH, Minneapolis, Minn.

**WANTED**—Cox Duplex pressman; must be able to take down and erect press. "N 1113," INLAND PRINTER.

**WANTED**—Experienced foreman for jobroom; also two or three first-class job printers. PERKINS BROS. CO., Sioux City, Iowa.

**WANTED**—Job foreman or manager for *Daily Public*, Clinton, Ill. State wages and capacity. F. E. PINKERTON.

## SITUATIONS WANTED.

**A FIRST-CLASS JOB COMPOSITOR** wants situation in Maine or Massachusetts. Capable of taking charge. "N 1134," INLAND PRINTER.

**ALL-ROUND NEWSPAPER MAN** wants situation; prefer reporting or taking charge of composing room; plenty of experience. "N 1131," INLAND PRINTER.

**ALL-ROUND PRINTER**, can take charge as foreman, wants position. Sober and good habits; 15 years' experience. "N 1153," INLAND PRINTER.

**AN Editor and General Manager**, a practical newspaper man, desires position on daily. "N 1157," INLAND PRINTER.

**AI HALF-TONE** and line etcher desires steady position. Permanent worker and good character. Address "22," INLAND PRINTER, New York City.

**BINDERY FOREMAN**, first-class, wishes position. "N 1141," INLAND PRINTER.

**COMPOSITOR**—First-class German-American jobber and competent all-round printer; modern and tasty ideas, industrious and reliable; practical, experienced foreman; open for engagement; A 1 references. "N 1128," INLAND PRINTER.

**Embossed**  
STATIONERY

THE AMERICAN EMBOSSING CO., 40 Lock St., Buffalo, N.Y.

Our trade catalogue gives complete information for taking orders for Steel Die Color Embossing, shows fifty impressions in color from dies, and gives prices for cutting same; one hundred samples of Linen Bond Ledger, Superfines and Envelope Papers with prices, cut to all sizes; also prices on Envelopes. We charge \$1.00 for catalogue, which is allowed on first order or refunded on its return. Rush orders our specialty. Capacity, 50,000 impressions in ten hours. We also manufacture Hand and Power Embossing Presses. We are first hands in Brass Signs.



## SITUATIONS WANTED.

**FIRST-CLASS** general forwarder desires permanent position; law and edition work a specialty; sober and industrious. "N 1121," INLAND PRINTER.

**I WANT** a situation with an up-to-date job printing house, where good services are wanted, with a chance of promotion. Am 22, single, neither drink, smoke nor chew. Over six years' experience as foreman of good country weekly and job office. Can furnish references. Prefer North or West. J. H. OUTLAND, Rich Square, N. C.

**JOB COMPOSITOR**, strictly first-class, active, accurate, thoroughly reliable, wants position. Married, temperate, steady, all right. LOCK BOX 272, Baldwinsville, N. Y.

**L INOTYPE MACHINIST-OPERATOR**; open for engagement as machinist-operator on small plant, or machinist on larger plant; full kit tools; book or news; reference from last employer. "N 1140," INLAND PRINTER.

**L INOTYPE MACHINIST-OPERATOR** desires a position. Three years' experience on book, paper, and setting up machines. Steady, reliable, also married. At references. "N 1143," INLAND PRINTER.

**L INOTYPE MACHINIST-OPERATOR** wants steady position. Reliable man, good job hand; reasonable wages. Will go anywhere. "N 1145," INLAND PRINTER.

**L INOTYPE OPERATOR** understanding care of machines, long book experience, desires position in office using one to three machines; speed, 6,000 to 7,500 nonpareil; had charge of machines; union. "N 1106," INLAND PRINTER.

**PHOTO-ENGRAVERS**—Two first-class practical men, one a half-tone and line photographer, the other a copper and zinc etcher, desire positions with first-class publishing house; Western States preferred. "N 1159," INLAND PRINTER.

**POSITION** wanted by electrotype trimmer hand. Best of references. "N 1138," INLAND PRINTER.

**PRESSMAN** desires situation; can do stereotyping; Hoe and Goss presses; wages \$30 per week. "PRESSMAN," INLAND PRINTER, New York City.

**PUNCH CUTTER AND ENGRAVER**—First-class man wants a situation. "N 1120," INLAND PRINTER.

**SITUATION WANTED**—By up-to-date, all-round man as foreman or job printer in job and book office in or near Chicago. Sober and energetic. Good reference. "N 1154," INLAND PRINTER.

**SITUATION WANTED**—First-class zinc etcher or router wishes to make a change. P. O. Box 518, Merrick, Mass.

**STEREOTYPER** and chalk plate artist, expert, desires position. Send for specimens and references. Salary no object. "N 1136," INLAND PRINTER.

**THE** position seeks the man. I am thoroughly experienced in the proper conductance of a printing office, familiar with all classes of work, posted on stock, successful in handling trade, and know how to hustle. Do YOU need me? Manager or foreman. Any distance. "N 1132," INLAND PRINTER.

**THREE YEARS' APPRENTICE** in country office wants to finish time in first-class office; 18 years old, good education, careful workman, steady habits; best reference; New England preferred. "N 1129," INLAND PRINTER.

**TRAVELING SALESMAN**, eight years' experience and established trade in Ohio, Pennsylvania, New York; inside position with lithograph, advertising novelty, or printing establishment, with occasional trips. Posted on calendar trade; can estimate, select designs and handle correspondence and agents. "N 1130," INLAND PRINTER.

**WANTED**—An experienced pressman, who has worked fifteen years on job, cylinder and perfecting presses, desires a position. Can furnish excellent recommend from last employer. "F. W. H.," care Bulletin Company, Norwich, Conn.

**WANTED**—By all-round newspaper man, printer and artist, position on live, enterprising paper; Western city. Ten years' experience East and West. Must be permanent. Correspondence solicited. "N 1127," INLAND PRINTER.

**WANTED**—Position as manager or foreman of good country office, by all-round printer of experience; married, strictly temperate. Middle States, West or Southwest preferred. References. "N 1135," INLAND PRINTER.

## WANTED TO PURCHASE.

**BREVIER DRESS** for Thorne; 500 pounds. REVIEW, Holland, N. Y.

**WANTED**—A secondhand Varnishing Machine, to gloss a sheet about 22 by 40. FOSTER & WEBB, Nashville, Tenn.

**WANTED**—A very large press, secondhand preferred; must be four-roller, table distribution; Campbell Book and Job preferred; size must be 000 or 0000 Campbell, with capacity for handling sheets 46 by 64 inches; less than that would not answer; anyone possessing machine of above description will find ready sale for cash, if at a reasonable figure; correspondence solicited. "N 1112," INLAND PRINTER.

**WANTED**—Two secondhand quarto medium Kipper presses, to print in two colors; also two Eckersons. GWATKIN & SON, Ontario Printers' Emporium, Toronto, Canada.

## MISCELLANEOUS.

**AARON DIED BEFORE THE HALLETT PROCESS** was invented. The process isn't a "blur," but imitates perfectly genuine typewritten letters, having ribbon effect. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

**ANYBODY CAN MAKE CUTS** with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

**A SECRET FOR PRINTERS**—How to make Best Ink Reducer at a cost of 40 cents per quart. Send 25 cents for recipe to F. W. LYON, Greenwich, Conn.

**BURBANK'S EMBOSSED COMPOSITION** is the best article of the kind in the market. Sold by all branches AMERICAN TYPE FOUNDERS CO.

**CHALK PLATES RECOATED**, only  $\frac{1}{3}$  cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.


**DO** you want to learn stenography in six weeks for \$2? only ten students taken. Send for testimonials. Secretary Shorthand Club. "N 1171," INLAND PRINTER.

**FOREMEN WANTED**—To use our Advertising Guide Board; 74 spaces for checking 40 ads. Just the thing for quick reference. No kicks from advertisers for wrong insertions. 25 cents; five for \$1. A. L. KNOX, Hoopeston, Ill.

**MR. PRINTER, DON'T WORRY**—Make your collections with our wonderfully effective, rapid, simple and inoffensive system; costs nothing unless satisfactory; costs but \$1 if less than \$300 is collected; no commissions; no renewals; debtors settle direct with you; printers in large and small towns are using our system with astonishing results; particulars free. Write today. AMERICAN COLLECTING AGENCY, Naumburg, N. Y.

**RUBBER STAMPS** 6 cents a line, postpaid, to printers and stationers. Circulars free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

**STEREOTYPE OUTFITS** for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box,  $6\frac{1}{2}$  by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, White-on-Black and Granotip Engraving Processes; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$3 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

 Eggleston's Improved "T" Gauge Pins have steel wire tongue, assorted sizes for all classes of work; send 10 cents for a sample set of three; only one set at this price. THE EGGLESTON MFG. CO., 27 South Fourth street, Minneapolis, Minn.

**A PROFITABLE BUSINESS!** 300 to 500 per cent profit in the manufacture of Rubber Stamps. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARKE E. CROWL & CO., Baltimore, Md.

THE CHEAPEST PLACE  
TO BUY ENVELOPES IS AT  
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.

## Engraver's Plant FOR RENT.

An established and newly equipped Steel and Copper, Plate and Die, Engraving and Stamping Department (power machinery) in one of the leading printing houses in Baltimore, population 600,000. Will be leased as a department. Address  
P. O. Box 1592, Philadelphia.

# CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.



## JAPANESE PAPERS.

For Editions de Luxe,  
Artists' Proofs,  
Artistic Circulars and  
Programmes.

LIONEL MOSES, IMPORTER,  
10 Warren St., New York.



## THANKSGIVING.

Send 75 cents for a year's subscription to the *Advertising World* and we will send you, free of charge, a set of six electro Thanksgiving Silhouettes, all different. Ask for big proofsheets of Thanksgiving pages, borders, cartoons and advertising cuts.

THE ADVERTISING WORLD, Columbus, Ohio.

## Give a Bond

— give a bond paper a trial and you will never use any other kind for high-class commercial work. We have bond paper in every grade—every weight—every color—the largest stock in the West. That's quite a claim, isn't it? But it's true. We carry it—our trade demands it.

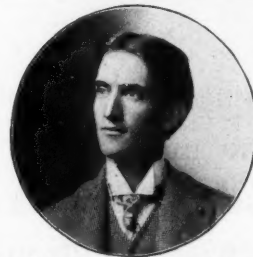
Parsons No. 1 Bond—White and Colors.  
Parsons "Old Hampden" Bond—White and Colors.  
Parsons "London Bond"—White.  
"Hickory" Bond—White and Colors.  
"Brokers" Bond—White and Colors.

From the highest grade, down—we have them all. Let us know your wants and we'll send samples.

CHICAGO PAPER CO.

Book Papers, Envelopes,  
and Cardboards, too.

273-277 Monroe St., CHICAGO.



## SMALL HALF-TONE PORTRAITS

Are a specialty with us. Cut this size, round, oval, or with straight edges, \$1.25 each. First-class work guaranteed. Send cash with order and we will return your photo with cut, postpaid.

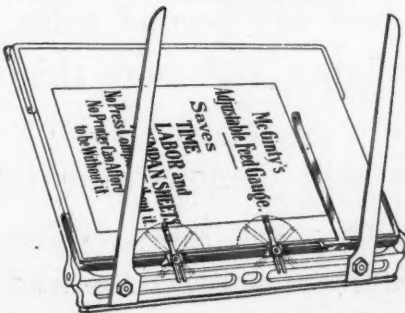
BURBANK ENGRAVING CO.,

681 Washington Street,  
BOSTON.

## MCGINTY'S ADJUSTABLE FEED GAUGE

for Platen Presses.  
(PATENTED)

A common-sense device—Accurate, Reliable, Simple and Durable—the invention of a practical printer and pressman. The side gauges are attached to slides which move in two grooves along the lower tympan bale. These gauges can be set at any point on the platen and can be quickly removed from



the press, leaving the slides attached to the bale. The end gauge is held in position by tongues fitting in the grooves in the bale, and by operating a spring it can be attached at any point desired or removed entirely from the press in a second of time. All three can be set ready for use, or changed from one job to another in the fraction of a minute. The gripper works over end gauge. Packing can be changed without

danger of moving the gauges. There is no tearing or defacing of the tympan sheet and the same one can be used over and over again for fifty or more jobs. It is seldom necessary to raise the lower bale. A set, which includes a special grooved bale, will outlast a new press. It is a new and valuable invention, which has been tried and adopted by some of the best printers, not one of whom would now do without it. None has ever seen it who did not immediately want it. It is so simple in construction and so practical and easy of manipulation, it commends itself at sight. If it is what we say it is, you should have it on your press; and if you do not find it to be ALL we say it is, return it and receive back the price paid. Send for descriptive circular and price list. Manufactured and for sale by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

## CALENDARS

Send for proofs.  
Cut prices.

HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

## ESTIMATING TAUGHT BY... MAIL

By the conductor of that Department in THE INLAND PRINTER.

New class now forming.  
\$10.00 per month.

Address  
JOS. J. RAFTER,  
Hartford, Conn.



## CHRISTMAS.

Send 75 cents for a year's subscription to the *Advertising World* and we will send you, free of charge, a set of six electro Christmas Silhouettes, all different. Ask also for big proofsheets of Holiday pages, borders, cartoons and advertising cuts.

THE ADVERTISING WORLD, Columbus, Ohio.

## COLOR PLATES FOR BLOTTER

Advertising. Calendar and text furnished. Exclusive use to one printer in a town. Best thing yet. Send for proofs.

HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

## WALGUTT BROTHERS,

139-141-143 CENTRE ST., NEW YORK.

## Stamping and Embossing.

Fine Catalogue Covers printed and embossed from original designs. We pay special attention to this work; producing handsome and novel effects at low cost. Also,

CLOTH AND LEATHER CASE-MAKING,  
BOOK-EDGE GILDING AND MARBLING.

Bas-relief of Admiral Dewey beautifully embossed. Sample copies mailed, prepaid, on receipt of twenty cents in stamps.

## PRINTER'S ESTIMATE BOOK.

PRINTERS have long wished for an Estimate Book that was arranged in compact shape, and which could be carried conveniently in the pocket for ready reference.



### CAMPSIE'S VEST POCKET ESTIMATE BOOK

is the handiest and most perfect ever devised. No trouble to accurately estimate on any kind of work by its use. Mistakes are impossible, and a profit can be made on every job. Don't guess at the cost of work, but know what it is worth. Used and indorsed by the leading printers of the country. Recommended by all the typographical journals. Order a supply for your estimators and solicitors. Price: single copies, 50 cents; per dozen, \$5.00. The savings made on a single estimate will pay for a year's supply. For sale by all branches of the American Type Founders Co., THE INLAND PRINTER, or remit direct to

JOHN W. CAMPSIE,

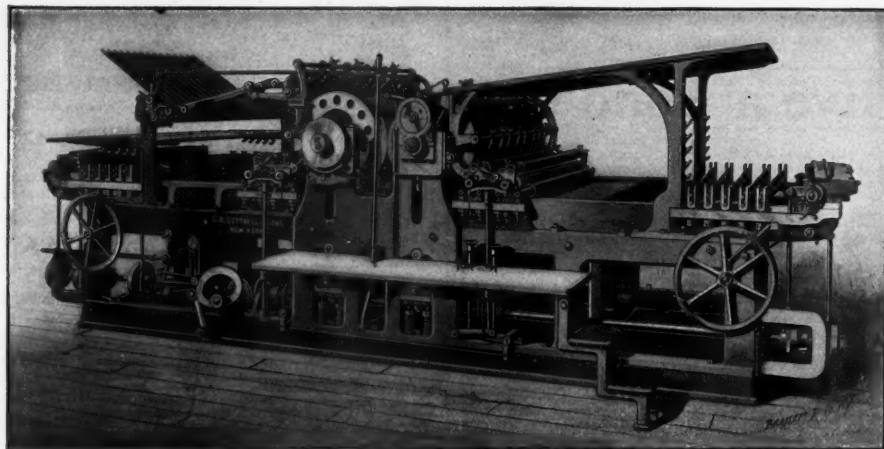
EVENING WISCONSIN BLDG. MILWAUKEE, WIS., U. S. A.

## Half-sheet Ruled Headings

THE way orders for our Half-sheet Ruled Headings are pouring in from all over the country bears out our claim that, quality and quantity considered, our Half-sheet Ruled Headings are the lowest priced in the market, barring none. Sample book on receipt of 25c. credited on first order.

Union Card & Paper Co. 198 William Street,  
NEW YORK.

## C. B. COTTRELL &amp; SONS CO.

Flat Bed Perfecting Press with the Cottrell  
Patent Automatic Shifting Tympan.

We wish to call the attention of the printer who desires to make money to this Press. Our advice is to see the machine in operation. The Press is a success and will do fine presswork and perfect it at nearly double the speed of a two-revolution machine. It saves more than half the labor, does away with the second feeding of the sheet, spreading out, drying, packing up and jogging, also all waits between the first and second sides. It also saves half the floor space, half the labor and more than half the cost.

The purchase of one of these presses will demonstrate its utility and will result in your ordering more. We have offices running from three to six of them. Send for prices, sizes and particulars.

C. B. Cottrell &amp; Sons Co.

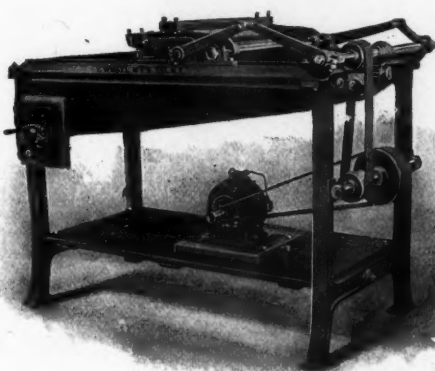
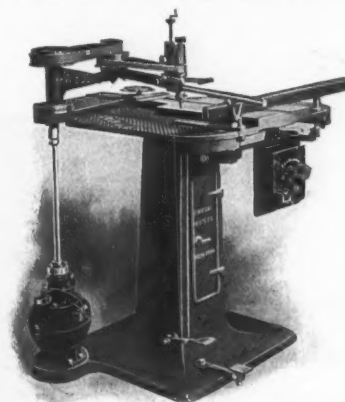
297 Dearborn Street, CHICAGO.

41 Park Row, NEW YORK.



## The economical and better

method of operating machinery of every description is with **Lundell Motors**. The point that will appeal most forcefully to shopmen and manufacturers is the opportunity offered for a decrease in operating expenses. Long lines of shafting and a flapping wilderness of belting have ever been the familiar environments of machinery. It has been an expensive method at best, because whether all the machines or only one, is operated, the long shaft with its load of pulleys and belts and power-consuming bearings must be kept in motion.



A great contrast is evident with electrically driven machines. There are just as many opportunities for economy as you have machines, because *no power is used except right where work is being done*. Every machine is started or stopped, run fast or slow, or reversed, absolutely independent of every other machine in the shop.

**The Lundell Motor** method of  
driving machinery is

**Economical  
Flexible  
Simple  
Safe  
Reliable  
Clean**



We will be pleased to give estimates of cost, plans and advice. Correspondence solicited with printers, binders, engravers, electrotypers or anyone interested in the operation of machinery. Address Press Department

**Sprague Electric Company,**

CHICAGO:  
Marquette Building.

20 Broad St., New York City.



## *Singing the Praises*

of Inks is what we wish to do in this advertisement. And the Inks we talk are the **QUEEN CITY**. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

## *H. D. Book and Half-Tone Inks.*

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

*Queen City Printing Ink Company,*

*Home Office, Cincinnati, Ohio.*

*Branch, 347 Dearborn Street,  
Chicago, Ill.*

# HISTORY.

History is a record of facts. Prophecy is what is to come

The history of the Huber press is one of facts.

For twelve years the Huber press has been on the market and there are thousands in use. There are none for sale secondhand. The first sold are today running, and are giving the best of satisfaction. The Huber has kept up with the times, until today the Huber is pronounced by those using it

- 1st. To be so well built as to need no repairs.
- 2d. To run as fast as it is possible to do good work.
- 3d. To be so simple in construction, so smooth in operation, so accurate in register, so strong in impression, so perfect in distribution, as to be the leading printing press in the market.

The Huber has four four-inch steel tracks, the bed moving on hardened steel anti-friction rollers.

The Huber has a full-tooth register rack, locking bed and cylinder from headline to tail of sheet, insuring perfect register.

The Huber has a pyramid of nine interchangeable form rollers.

The Huber has back-up motion, brake and front delivery.

The Huber has the crank motion—the ideal principle of moving a heavy body at high speed.

The Huber is bought by the largest and most successful printers in the United States.

We ask you to let us explain to you the Huber, and why it is the cheapest policy to buy the best.

## VAN ALLENS & BOUGHTON,

19 to 23 Rose Street, 59 Ann Street,  
NEW YORK.

Western Office, 277 Dearborn St., CHICAGO.

Telephone, 801 Harrison.

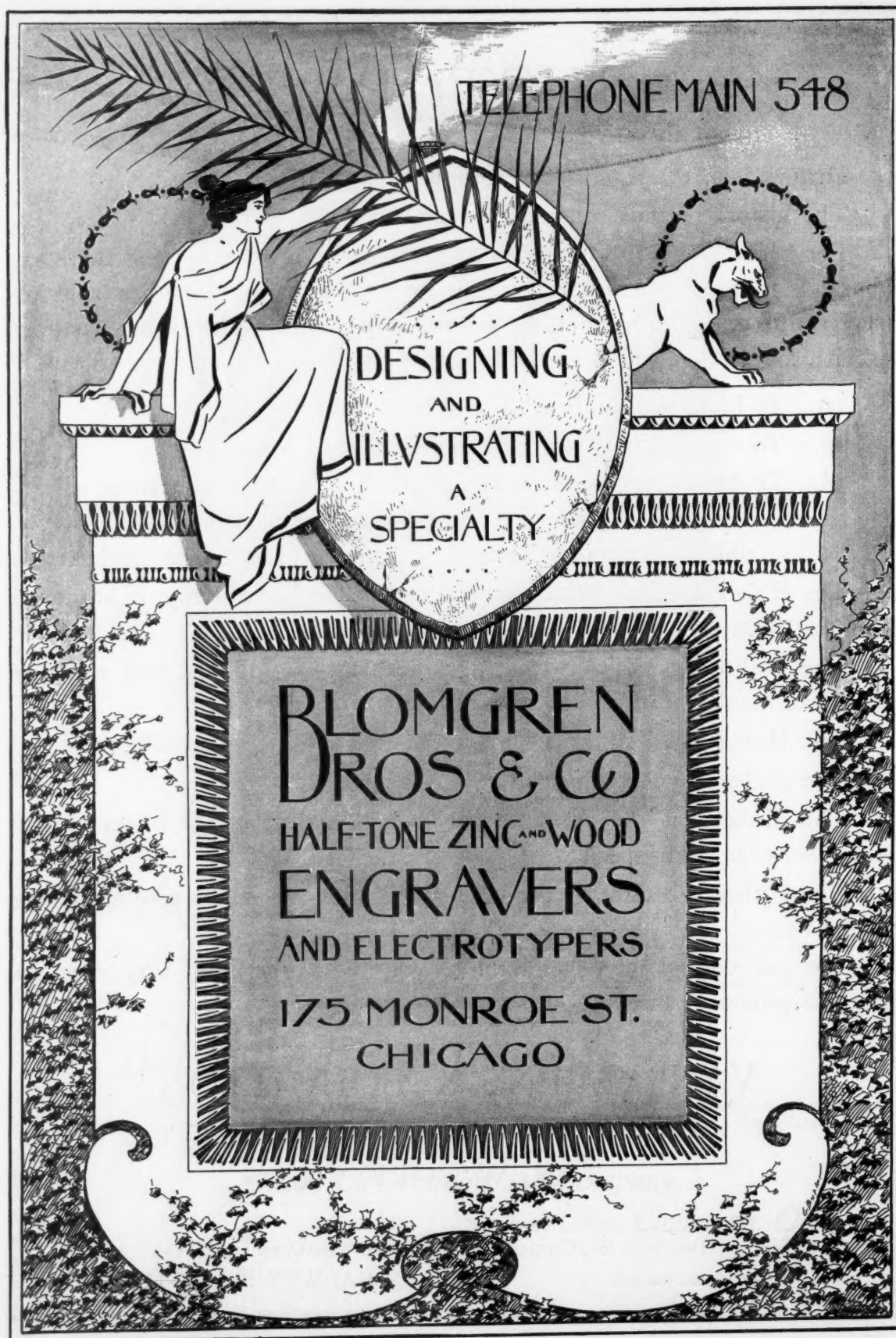
H. W. THORNTON, Manager.

Agents Pacific Coast:

HADWEN SWAIN MFG. CO.,

215 Spear Street, SAN FRANCISCO, CAL.





TELEPHONE MAIN 548

DESIGNING  
AND  
ILLUSTRATING  
A  
SPECIALTY

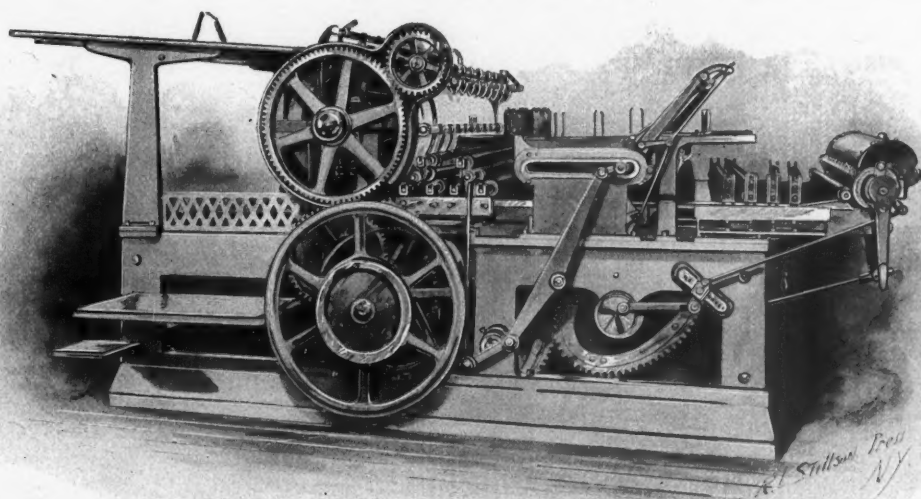
**BLOMGREN  
BROS & CO**  
HALF-TONE ZINC AND WOOD  
ENGRAVERS  
AND ELECTROTYPERS  
175 MONROE ST.  
CHICAGO

The advertisement is a black and white illustration. At the top, the text 'TELEPHONE MAIN 548' is written in a serif font. Below this, a woman in a long, flowing dress is seated on a decorative ledge on the left, reaching out towards a large, ornate shield. On the right, a panther is perched on a similar ledge, looking towards the shield. The shield itself is the central focus, containing the text 'DESIGNING AND ILLUSTRATING A SPECIALTY'. Below the shield, a large rectangular box with a decorative border contains the company name 'BLOMGREN BROS & CO' in a large, bold, serif font, followed by 'HALF-TONE ZINC AND WOOD ENGRAVERS AND ELECTROTYPERS' and the address '175 MONROE ST. CHICAGO'. The entire scene is framed by decorative elements, including a large palm frond on the left and a vine-like border at the bottom.

# THE NEW Crank-Movement Whitlock

IS NOW BUILT WITH

Box Type Bed (scraped absolutely true),  
Continuous Surface on Cylinder (no openings),  
Quadruple Air Springs (on all sizes larger than Pony),



Extra heavy Impression Rods, Frames, Girders and Sole  
Plate (absolutely rigid impression) and  
Our New Crank Bed Movement,

MAKING IT EASILY THE

*Swiftest, Smoothest Running, Strongest—in a word, the  
BEST of all Two-Revolution Presses.*

**THE WHITLOCK MACHINE COMPANY,  
OF DERBY, CONN.**

NEW YORK,  
132 TIMES BUILDING.

BOSTON,  
10 MASON BUILDING.

CHICAGO,  
706 FISHER BUILDING.

**A. ZEESE & Co.** INCORPORATED

**HALF-TONE  
ZINC ETCHING  
DESIGNING**

**PHOTO-PROCESS  
ENGRAVING**

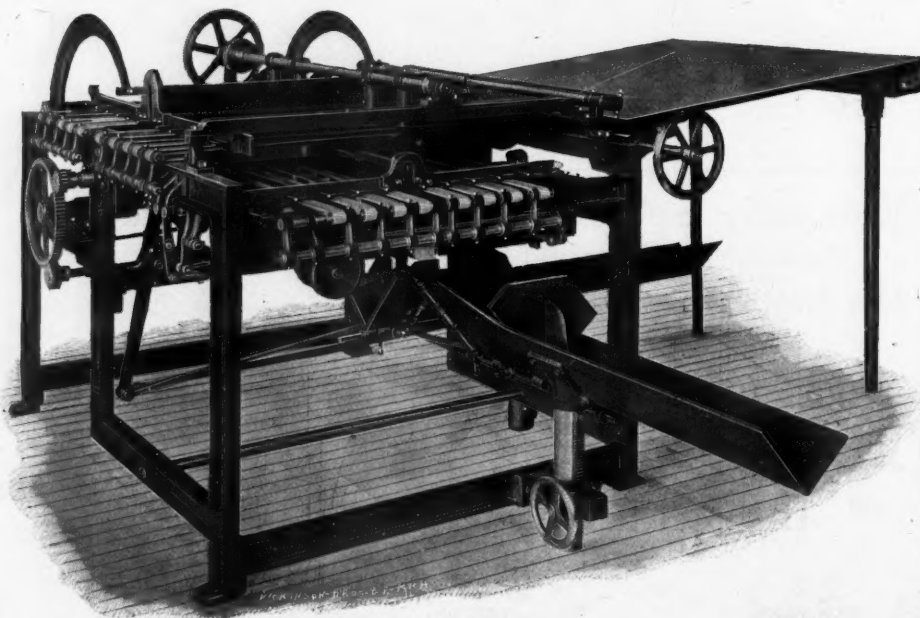
COLOR  
WORKS—  
MAP &  
WOOD  
ENGRAVING

300-306 DEARBORN ST.  
**CHICAGO.**

*Telephone Harrison 2605.*

OUR AIM—HIGHEST GRADE OF WORK, PROMPTNESS, REASONABLE PRICES.

This is the Very Latest.



WELD & STURTEVANT, Agents,  
44 Duane Street, New York.

WRITE THE  
**Brown Folding Machine Co.**  
...ERIE, PA....



AT OUR EXTENSIVE WORKS IN  
NEWARK, N. J., AND  
HANOVER, GERMANY

from choice materials and by processes  
peculiarly our own

**We make**  
the lampblacks, dry colors and varnishes  
forming the components of our  
**Inimitable**  
**Printing**  
**Inks**

**JAENECKE BROS. & FR. SCHNEEMANN.**

(ESTABLISHED 1843.)

*Offices—NEWARK, N. J., and  
No. 536 Pearl St., NEW YORK.*

WESTERN BRANCH:  
188 MONROE STREET,  
CHICAGO, ILL.

**S**END FOR SAMPLES  
OF... **E**NVELOPES

Called "Victory" and  
"Our Hero"

Offered by the  
**CONNECTICUT VALLEY PAPER  
& ENVELOPE CO.**  
57 Beekman St., NEW YORK CITY.

WE  
ARE  
NOT  
IN  
THE  
TRUST



WE AIM TO PLEASE.

## A PRIZE PACKAGE

AND WHAT IT CONTAINS.

- No. 1. "Proof that the Flag is Safe."—Three-color half-tone desk calendar. A beauty.
- No. 2. "The Change will do Them Good."—Our war novelty.
- No. 3. "Get Off the Earth Puzzle."—The missing Chinaman.
- No. 4. "Aids for Advertisers and Printers."—Booklets of unique ads. and ornamental designs, half-tone and zinc etchings. Just what you want for your blotters, calendars, booklets, etc.
- No. 5. "Ready to Fight for the Stars and Stripes."—Calendar, 7 x 11—A three-year-old as Napoleon.
- No. 6. Our Novelty Match Striker—gets them every time.
- No. 7. Fine blotters and other specimens of printing. Other bargains mentioned in package.

If you don't say it is one time you got your money's worth we refund your money.  
Valid at once on receipt of 20 cents, in two-cent stamps or coin.

WOODRUFF'S ADVERTISING NOVELTY HOUSE, RAVENNA, OHIO.

## CALENDARS



*The largest, finest and most diversified  
line of Calendars ever offered  
to the trade.*

**Copper Etchings,  
Domestic Lithography and  
Imported Art Souvenirs.**

*Complete Sample lines furnished practically FREE  
to responsible jobbers and printers. Write at once for  
Price List.*

### THE NOVELTY ADVERTISING CO.

Manufacturers, Publishers, Importers,

WALNUT AND HICKORY STREETS,  
COSHOCOTON, OHIO.

## THRESHER ELECTRIC COMPANY,

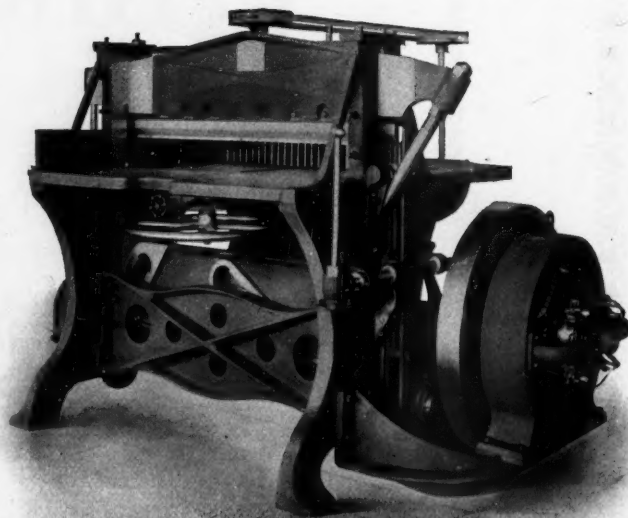
DAYTON, OHIO, U. S. A.

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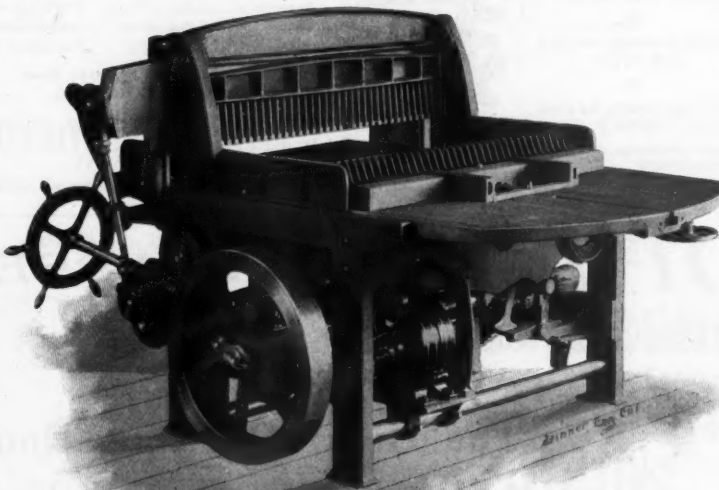
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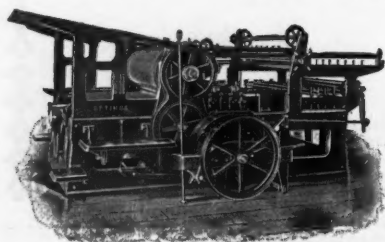
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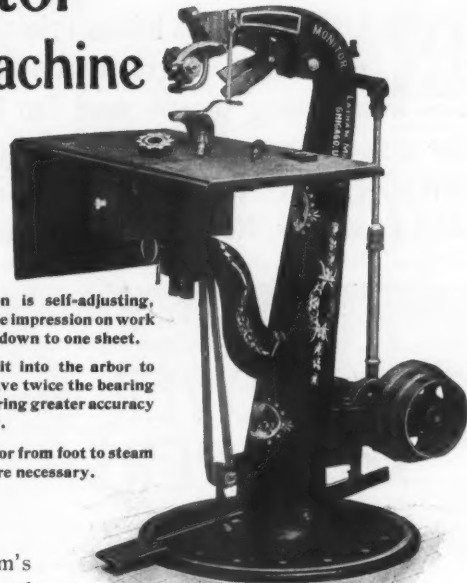
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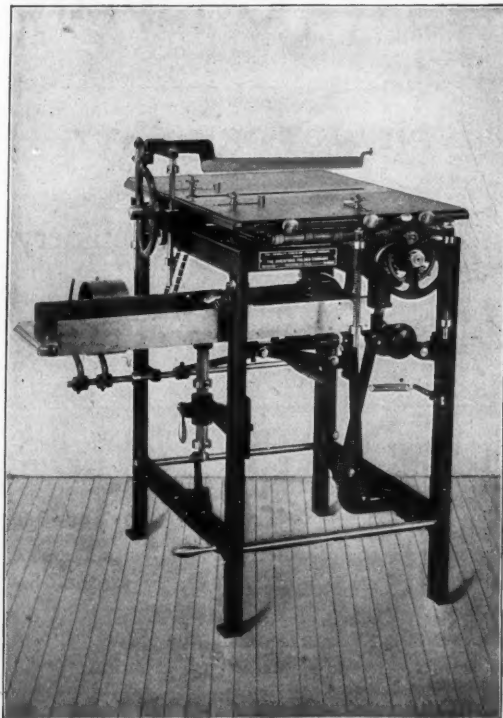
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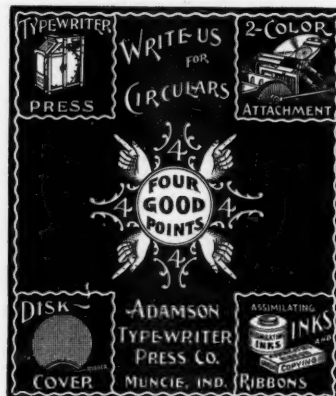
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**Rockford Folder Co.**, Rockford, Ill.

**Sidney Folder Co.**, Sidney, Ohio. Low-price newspaper folders.

**Stonemetz, J. H.**, 102 Fulton street, New York. Folding machines for all classes of work.

## FOLDING PAPER BOXES.

**Edwards & Docker**, 16 and 18 North Fifth street, Philadelphia, Pa. Our boxes for mailing books save time in packing, and protect the book. Ask for estimate.

(See next page.)



## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## GLUES AND PASTES.

Armour Glue Works, 205 La Salle street, Chicago.

## GUMMED PAPERS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

## HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth avenue, Chicago. Phone 118.

## ILLUSTRATIONS.

Hooper, Will Phillip, 59 Fifth avenue, New York. Original illustrations for books, catalogues, advertisements, etc.

## INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 20 to 30 Brace street, Buffalo, N. Y.

California Ink Co., 413 Commercial street, San Francisco, California. Printing and litho inks and rollers.

Chicago Printing Ink Co., factory, Grand avenue and Rockwell street.

Diamond Printing Ink Works, 40 Woodward avenue, Detroit, Mich.

Eclipse Printing Ink Co., Ltd., black and colored inks, Franklin, Pa.; New York; St. Louis.

Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wall about street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., 101 Beekman st., New York; factory 31-33 South Fifth street, Brooklyn.

Star Printing Ink Works. Carter & Barnard 116 Monroe street, Chicago.

Thalman Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

## INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

## INK REDUCER.

Ink-I-Thin Mfg. Co., Chicago, make the best ink reducer. From dealers, or sent prepaid by the manufacturers. Price, 40 cents.

## KNIFE GRINDERS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

## LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

## LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Standard Smelting Works, 172 Hudson st., New York City. Best book metal, 5½ cents; dross and exchange, 2½ cents.

## LITHOGRAPHERS.

Henderson Lithographing Co., 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

Honerkamp, J. C., art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N. Y.

## LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

## LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

## MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

## MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

## MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

## MAP MOUNTING AND COLORING.

Eger, Charles B., & Co., 218 Washington st., Chicago. Map, chart and show-card mounting.

## MARBLING COLORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

## MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

## NUMBERING MACHINES.

Bates Machine Co., New York Life bldg., N. Y. New models; new prices; send for catalogue.

Bates Manufacturing Co., 1137 Broadway, New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 1137 Broadway, New York. Factory, Orange, N. J.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

## PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

## PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

## PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

## PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

## PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N. Minneapolis, Minn.

## PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Mead Paper Co., Dayton, Ohio. Lithograph book and colored papers.

## PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

## PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

## PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

## PAPER—COATED.

Champion Coated Paper Co., Hamilton, Ohio.

## PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. Illinois Paper Co., Chicago.

## PAPER—ENAMELED BOOK.

Champion Coated Paper Co., Hamilton, Ohio.

## PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

## PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

## PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

## PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C. Unexcelled half-tone and line engraving.

Mason, Samuel R., Century building, Cleveland, Ohio.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 20 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work, the most prompt service.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

(See next page.)

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## PHOTO-ENGRAVERS.

**Sanders Engraving Co.**, 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.  
**Suffolk Engraving Co.**, 275 Washington st., Boston, Mass. Engravers and electrotypers.  
**Weisbrodt, H. W.**, 514 Main street, Cincinnati, Ohio, Blymer Building.  
**Wild, Anton**, 14-16 Ellicott street, Buffalo, N. Y.  
**Williamson-Haffner Engraving Co.**, 1629 Seventeenth street, Denver, Colo.  
**Zeese, A., & Co.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

## PHOTO-ENGRAVERS AND ELECTROTYPERS.

**Ringier, F. A., Co.**, 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

## PHOTO-ENGRAVERS' LENSES.

**Bausch & Lomb Optical Co.**, Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

## PHOTO-ENGRAVERS' SCREENS.

**Levy, Max**, 1213 Race street, Philadelphia, Pa.  
**Wolfe, M.**, Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

## PHOTOGRAPHIC PUBLISHERS.

**Photochrom Co., The**, Box 603, Detroit, Mich. Photographic publishers, color photography.

## PHOTOGRAPHURE.

**Chicago Photographure Co.**, Pontiac building, Chicago. Photo-half-tone.  
**Meriden Gravure Co.**, Meriden, Conn.  
**Steger, Edward A.**, 43 Franklin street, Chicago. Views, fine illustrations and commercial work.

## PLATE AND EMBOSSING PRESSES.

**Kelton's, M. M., Son**, C. Kelton, proprietor, 124 Baxter street, New York City.

## PRESS COUNTERS.

**Root, C. J.**, Bristol, Conn.

## PRESSES.

**Duplex Printing Press Co.**, Battle Creek, Mich. Flat-bed perfecting presses.  
**Kidder Press Mfg. Co.**, Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.  
**Miehle Printing Press & Mfg. Co.**, Clinton and Fulton sts., Chicago; 30 Reade st., New York.  
**Thomson, John, Press Co.**, 233 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

## PRESSES—CYLINDER.

**American Type Founders Co.**, sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.  
**Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.  
**Campbell Printing Press and Manufacturing Co.**, 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.  
**Hoe, R., & Co.**, New York. Manufacturers of printing presses, electrotype machinery and printing materials.  
**James, George C., & Co.**, 126 Longworth st., Cincinnati, O. Job presses and cutting machines.  
**Van Allens & Boughton**, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.  
**Walker, W. G., & Co.**, Madison, Wis. Best and cheapest presses in the world.

## PRESSES—JOB PRINTING.

**American Type Founders Co.**, general selling agents for Gally Universal presses.  
**Universal Printing Press**, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.  
**Wesol, F., Mfg. Co.**, 82 Fulton st., New York.

## PRESSES—NEWSPAPER, PERFECTING, AND SPECIAL ROTARY PRINTING MACHINERY.

**Goss Printing Press Co.**, cor. Sixteenth street and Ashland avenue, Chicago.

## PRINTERS' MATERIALS.

**American Type Founders Co.** "Everything for the printer."

**Collie, R., & Co.**, printers' furnishers, manufacturers of printing ink, varnishes, roller composition, etc., 208 Little Lonsdale street, Melbourne, Victoria, invite correspondence from leading manufacturers of printing machinery, type and printers' furnishings with a view of arranging agencies for the colonies.

**Evans, W. C.**, 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.

**Graham, E. K., & Co.**, 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

**Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

**Hartnett, R. W., & Bros.**, 52-54 North Sixth st., Philadelphia, Pa.

**Heybach-Bush Co.**, Louisville, Ky. Stamp gets prices, and we'll return the stamp.

**Inkoleum**, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."

**Loy, William E.**, 531 Commercial st., San Francisco. Agent Inland Type Foundry.

**Morgans & Wilcox Mfg. Co.**, Middletown, N. Y. Patent steel furniture and other specialties for printers.

**Rowell, Robert**, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

**Wells, Heber**, 157 William street, New York. "Strong slat" cases, cabinets and stands.

**Wesol, F., Mfg. Co.**, 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

## PRINTING INK AND BRONZE POWDER MANUFACTURERS.

**Okie, F. E., Co.**, Kenton place, Philadelphia, Pa.

## PRINTING PRESSES—HAND.

**Kelsey Press Company**, Meriden, Connecticut.

## PRINTERS' ROLLERS AND ROLLER COMPOSITION.

**Andrew van Bibber & Co.**, Sixth and Vine sts., Cincinnati, Ohio.

**Bendernagel & Co.**, 521 Minor street, Philadelphia. Gelatin and lithographers' rollers.

**Bingham Brothers Company**, 49-51 Rose street, New York. Also padding glues.

**Godfrey & Co.**, printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

**Grayburn, John**, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

## PUNCH CUTTING AND MATRIX MAKING.

**Wiebking, R., & Co.**, 358 Dearborn st., Chicago. Steel letter cutting.

## QUOINS.

**Hempel & Dingens**, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoin and press locks.

## ROLL-SLITTING AND REWINDING MACHINES.

**Kidder Press Mfg. Co.**, Boston, Mass. Machines for all widths and kinds of stock.

## RULING MACHINES.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

## SHIPPING TAGS.

**Dennison Manufacturing Co.**, 90 Wabash ave., Chicago.

## SORT CASES.

**American Bolt and Screw Case Co.**, Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

## STAMPING MACHINES.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

## STEREOTYPERS' AND ELECTROTYPERS' METAL.

**Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

## STEEL RULE.

**Helmold, J. F., & Bro.**, 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

## TYPE FOUNDERS.

**American Type Founders Co.**, greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.  
 New York, Rose and Duane sts.  
 Philadelphia, 606-614 Sansom st.  
 Baltimore, Frederick and Water sts.  
 Buffalo, 45 North Division st.  
 Pittsburg, 323 Third ave.  
 Cleveland, 255-259 St. Clair st.  
 Cincinnati, 7 Longworth st.  
 Chicago, 203 Monroe st.  
 St. Louis, Fourth and Elm sts.  
 Minneapolis, 24-26 First st., South.  
 Kansas City, 612 Delaware st.  
 Denver, 1649 Blake st.  
 Portland, Second and Stark sts.  
 Los Angeles, 211 New High st.  
 Spokane, Wash., 10 Monroe.  
 San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.  
 Dallas, Scarff & O'Connor Co.  
 Toronto, Toronto Type Foundry.  
 Montreal, Toronto Type Foundry.  
 London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.  
 Melbourne, Alex Cowan & Sons, Ltd.  
 Sydney, Alex Cowan & Sons, Ltd.  
 Adelaide, Alex Cowan & Sons, Ltd.

**Barnhart Bros. & Spindler**, 183-187 Monroe st., Chicago.

**Farmer, A. D., & Son**, 63-65 Beekman st., New York; 163-165 Fifth avenue, Chicago.

**Graham Type Foundry**, 567 Cleveland avenue, Chicago. Novelties in borders and ornaments.

**Hansen, H. C.**, type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

**Inland Type Foundry**, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

**Munson, V. B.**, successor to Geo. Bruce's Son & Co., 13 Chambers street, New York.

**Newton Copper-Faced Type Co.**, 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

**Toronto Type Foundry**, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the Printer.

## TYPESETTING MACHINES.

**Empire Typesetting Machine Co.**, 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

**Goodson Type Casting and Setting Machine Co.**, 96 Westminster street, Providence, R. I.

**Johnson Type Casting and Setting Machine**, New Bedford, Mass. Write for circulars.

**Mergenthaler Linotype Co.**, Tribune bldg., New York. P. T. Dodge, Prest. 5,000 in daily use.

## TYPEWRITER RIBBONS AND CARBON PAPERS.

**Little, A. P.**, Rochester, N. Y.

## WIRE.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

## WOOD TYPE.

**American Type Founders Co.**, carry in stock most complete stock of wood type in the world.

**Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

**Wells, Heber**, 157 William street, New York. Hard wood; fine finish; beautiful faces.

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IF  
YOU  
ARE  
"GOOD"  
YOU GET ONE.

## Plain Talks by The Manager. II.

# “I Want More Push and Less Pull.”

This remark was made a few weeks ago by the Junior member of one of the largest printing Concerns in the United States. He was emphasizing to the writer his determination to increase the earning capacity of every square foot of floor space in his pressroom. This man recognized the absolute necessity of greater production per square foot, and he had the right idea of getting it, and as he had machines to back him up, he got it!

Another man came to the writer—this one in trouble—here is his story: He had been doing cheap bookwork, 32 pages, forms of 1,000 impressions each. Of these he printed  $8\frac{1}{2}$  forms a day and got \$1.20 per thousand. His competitor, operating 00 Centurys, took the work at 80 cents per thousand for 32 pages; doubled the sheet, thus running 64 pages, at \$1.60 per thousand, and produced 10 forms per day, per press. Here, then, one man was finding it hard to earn \$10.20, gross, per press, whereas the other earned \$16 gross, and had no difficulty in keeping the work, and was well satisfied to pay his men a bonus for their push.

Compare, now, the two cases—in the first the customer was dissatisfied, the printer unfortunate, and his men, most of the time, laid off; in the other, the customer was pleased, the printer prosperous, and his men getting steady work and good pay. From all standpoints, is not the last case more healthy than the first?

It has been said that when employers give their workmen the best tools procurable, and encourage them in the more economical and rapid production of work, printing, as an industry, at once becomes profitable. The writer has seen many houses rejuvenated on these lines, during the past eighteen months, and has yet to observe a single case in which immediate satisfaction did not result.

Generally speaking, there are many hundred machines, of the ordinary kinds, lying idle in printing offices, and acting as a daily menace to all, however substantial they may be, who are not better equipped. An idle press is a hungry press, and a hungry press in the hands of your competitor will knock the profits out of your best job, if you are no better equipped than he. To get out of his class, and be able to place his, and other, hungry cylinders at a disadvantage, you must equip for more rapid, better and more economical products than ordinary machines are capable of, and when you have done this you will have joined a class too busy, as a rule, to compete with you.

Day by day printers are taking up with this suggestion—here, for instance, is a joyous note, just at hand, from a near-by city:

“Gen’l Manager,  
Campbell Co.:

“Dear Sir,

“From our 00 Century,

“Run 9 hours,

“Day’s production, 12,800.

“Size of sheet, 37 x 48-Super.

“Work — Illustrated Half-tone.

“What do you think of the result?”

I thought, as I replied, that the 9-hour day couldn’t hurt them.

Here are evidences, and I may say they are all about me, of a general awakening on the part of the larger offices to the fact that in order to compete successfully, and make money at the same time, they must re-equip on a plane of higher efficiency and secure the benefit of every invention that will reduce cost of production, or increase output, or do both, as in the case of the Century.

THE MANAGER.

---

## THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.  
5 Bridewell Place, E. C., LONDON.

5 Madison Avenue, NEW YORK.  
73 St. James Street, MONTREAL.



# The Multipress

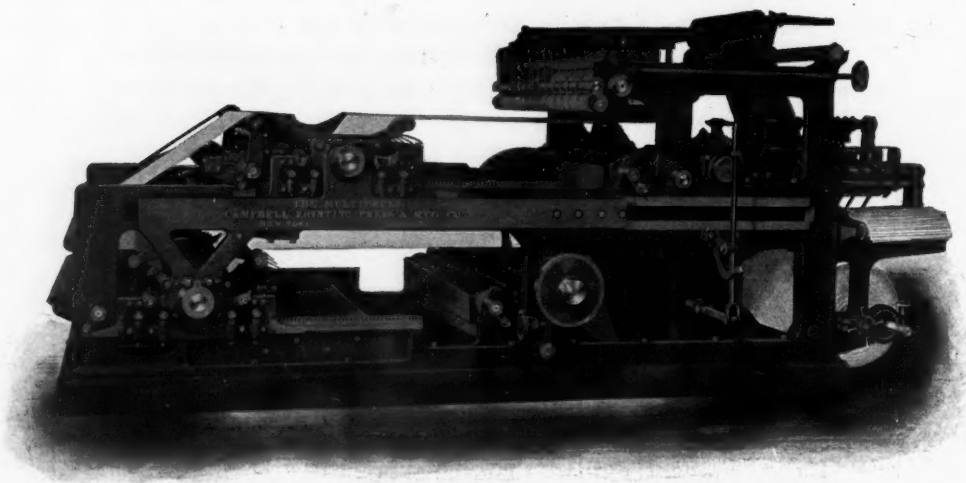
Requirements: Flat forms of type.

Product: 4 pages, 6 pages, 8 pages.

Capacity: 5,000 to 6,000 copies per hour.

Labor: A small man and a big boy.

Adaptability: Type, Linotype or plate matter; half-tone, line or solid cuts—each or all.



PAPERS IN ONE MINUTE AFTER LAST FORM IS CLOSED.

---

*The following are users, to whom we refer:*

THE ROME SENTINEL, Rome, N. Y.

THE CAMBRIDGE GAZETTE, Cambridge, Eng.

THE DAILY CHRONICLE, Marion, Ind.

P. DAVIS & SON, Natal, Africa.

THE METROPOLIS, Jacksonville, Florida.

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If your press facilities are inadequate, do not hesitate—the Multipress will help you.

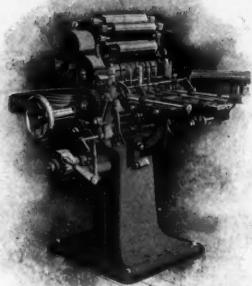
**THE CAMPBELL COMPANY,**

334 Dearborn Street, Chicago.

5 Bridewell Place, E. C., London.

5 Madison Avenue, New York.

73 St. James Street, Montreal.



*A friend writes from New York:*

"I saw a fine run on your press at Peck's yesterday — 2,000 envelopes run in twelve minutes, the form taken off, another plate put on, made ready on different size envelopes, and second run started inside of five minutes."

**Is the Harris Press good for short runs ?  
Of course it is—just as good as for long ones.  
And you can print from ordinary types.**

**PRINTS AUTOMATICALLY**

Envelopes, all card stock down to nine-point ; tags, singly or in gangs ; cartons, box blanks, blotters— at speeds from 5,000 to 14,000 per hour.



**WITH AUXILIARY HAND FEED.**

All paper and almost anything up to the limit of its size that can be run on a platen or cylinder, at speeds from 2,500 to 4,000 per hour.

Form 254. 25M-10-98-S&P.

**F. & P. M. Railroad Co.**

---

**PERISHABLE**

---

From \_\_\_\_\_ To \_\_\_\_\_

Date \_\_\_\_\_ Car No. \_\_\_\_\_

**THIS CAR MUST NOT BE DELAYED.**

On the above job, the Harris, printing one on (it might as well have run three on), beat a cylinder printing fourteen on, including make-ready and all stops. No one can go to the expense of multiplying forms on large presses and compete with the Harris on car-card work.

**Don't forget our  
New Numbering Press  
and our Automatic  
Bag Presses.**



For full particulars, address

**THE HARRIS AUTOMATIC PRESS CO.  
NILES, OHIO, U.S.A.**

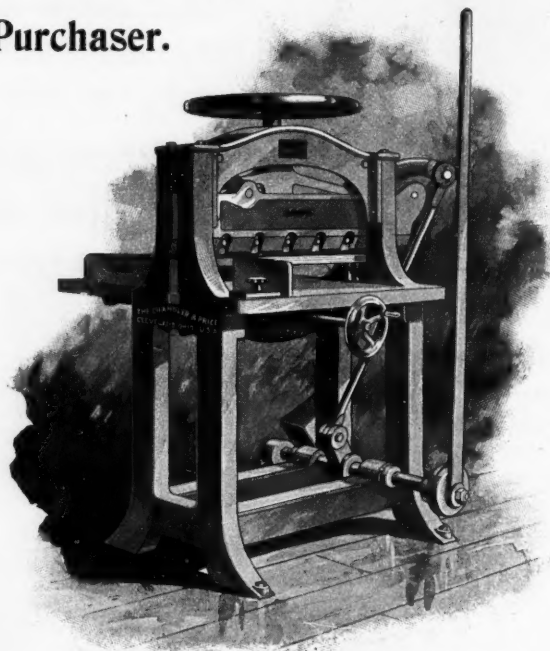
# CHANDLER & PRICE LEVER PAPER CUTTER

**A Machine that Satisfies the Purchaser.**

---

Scientifically built.  
 Made of honest material.  
 Perfectly balanced.  
 Cuts easily and quickly.  
 Trims square and true.  
 Has large bed for handling the paper.  
 All parts interchangeable.  
 Made in three sizes.  
 Guaranteed in every particular.

---



**You will make no mistake in selecting a C. & P. Cutter**

---

THE CHANDLER & PRICE output includes, in addition to that illustrated on this and the opposite page, Power Fixtures, Ink Fountains, Chases, Brayers, Job Rollers, Proof Rollers, etc., and is being added to constantly. No other American factory is better equipped so far as labor-saving machinery and modern appliances are concerned, or can turn out better goods.



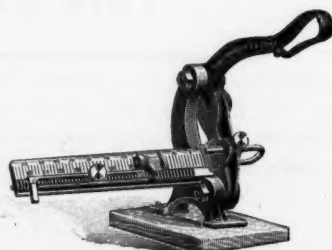
MITERING MACHINES.

---

Here are two useful tools for printers' use manufactured by us.

All our machinery is guaranteed in every particular.

---



LEAD AND RULE CUTTERS.

**The CHANDLER & PRICE CO., Cleveland, Ohio, U.S.A.**



# The Chandler & Price Press

10,000 in satisfactory use.

---

## The Double Disk and Fountain

Give the machine a superior distribution.

---

## The Throw-off

Is the simplest and most effective patented.

---

## The Depressible Grippers

Are the most convenient and perfect ever devised.

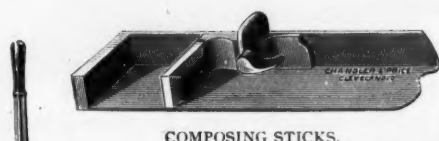
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Ask your dealer for the C. & P. Gordon

Here are a few illustrations of Printers' Goods which we manufacture.

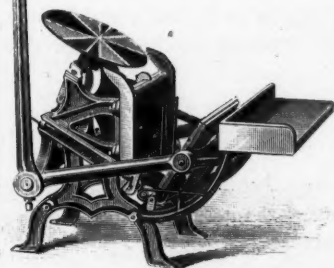
See opposite page for others.



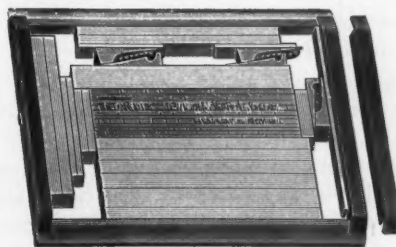
COMPOSING STICKS.



SHOOTING STICKS.



PILOT HAND PRESSES.



ROLLER BEARERS.

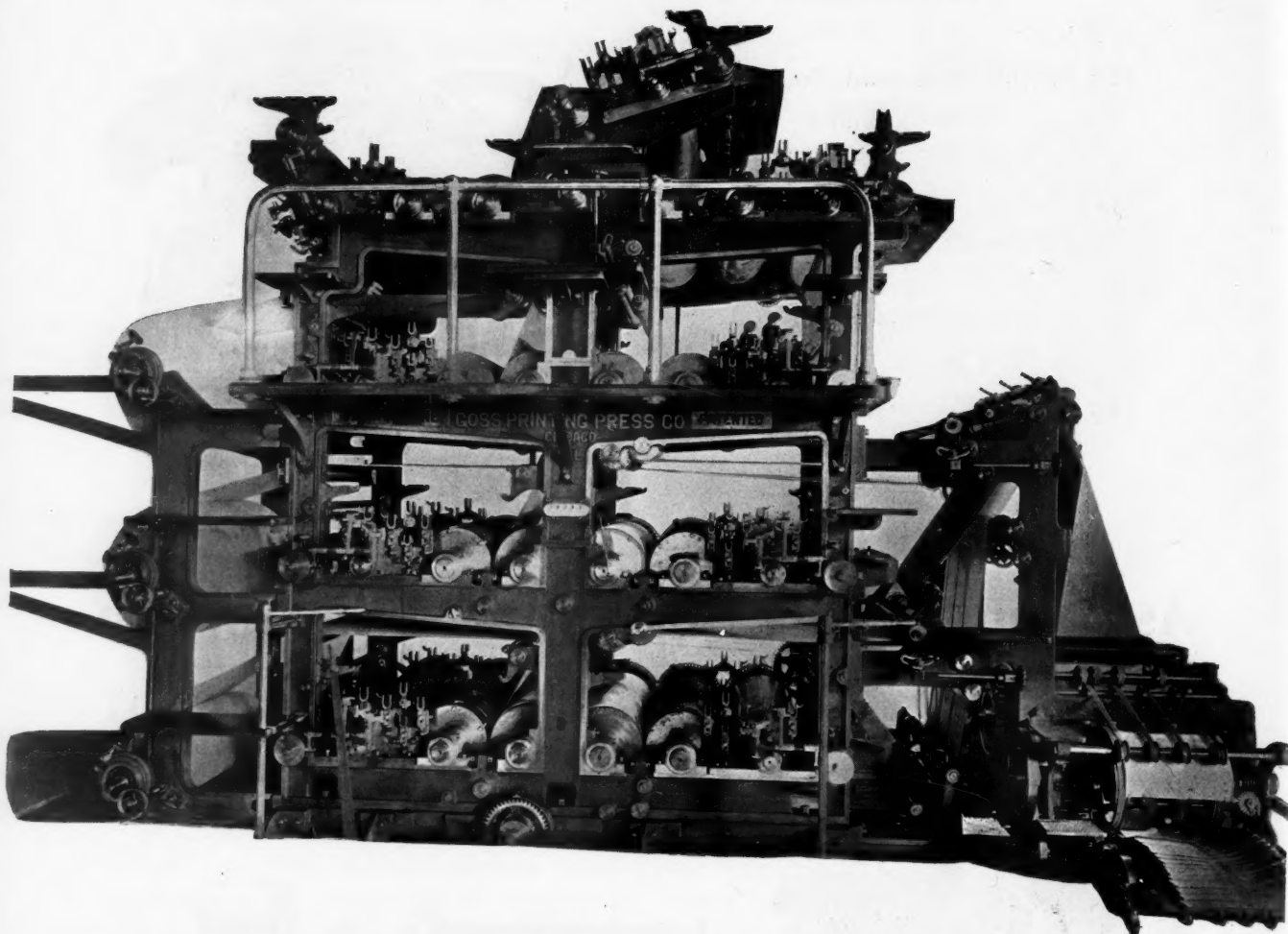


PROOF PRESSES.

The CHANDLER & PRICE CO., Cleveland, Ohio, U.S.A.

# The GOSS Patented Straightline

Combination Black and Color Press for Newspapers.



THE above is an illustration of our Straightline Combination Newspaper and Color Press, for printing black and three colors at the same time and at a speed of 25,000 of either 4, 6, 8, 10 or 12, or 12,500 16, 20 or 24 page papers, from stereotype plates cast in the same stereotype machinery as the body of the paper, and producing first-class printing; and from the fact that there are no angle bars, tapes or switches, the product is delivered free from smudge or mill marks of any kind.

We guarantee our presses to come up to contract speed.

This combination press does what has heretofore required several machines. We save the extra floor space, power, time, etc.

The press can be operated to print at one operation the regular black and three extra colors, or can be used for the regular edition with all black only, or can be used to print colors separate, without any changes or alterations. On application, will be pleased to send samples of work done on our combination presses.

Patented and manufactured by

**THE GOSS PRINTING PRESS CO.**

NEW YORK OFFICE, 312 Temple Court.  
BOSTON OFFICE, 12 Pearl Street.

Sixteenth St. and Ashland Ave., CHICAGO, ILL.

Cable Address—Goswal, Chicago.

December, 1898.



### **This illustrates one corner**

of a printing office  
where all presses and ma-  
chines are operated by

### **Lundell Motors.**

They have been in opera-  
tion two years. The  
proprietor could not be  
induced to return to the  
former means of driving,  
which meant an engineer  
and fireman; and a long  
line of shafting, and belts  
and loose pulleys, to turn  
over even when only one  
press was running.

Now he can run a  
single press, or all presses,  
at any hour of the day or  
night. Every machine is

independent of every other machine in the shop. The economy is such that even the proprietor is becoming independent.

It is only another example showing that the **Lundell Motor** method of driving machinery is

**Economical  
Flexible  
Simple**

**Safe  
Reliable  
Clean**

We will be pleased to give estimates of cost, plans and advice. Correspondence solicited with printers, binders, engravers, electrotypers or anyone interested in the operation of machinery. Address Press Department

**Sprague Electric Company,**

**CHICAGO:  
Marquette Building.**

**20 Broad St., New York City.**



# THE SIMPLEX

## TYPESETTER.

**D**ESIGNED especially for use in Newspaper and Periodical offices. Requires one operator only. Saves half the cost of typesetting. Sets and distributes ordinary type, thus preserving typographical excellence, and permitting rapid correction of matter.

Send for Booklet to

**THE UNITYPE COMPANY,**

188 Monroe St., Chicago.

34 Park Row, New York.

## RAPID DEPOSITING

... FOR ...

## ELECTROTYPERS

Result: "WELL!"



Beyond Reach of **COMPETITORS!**  
Besides it Reduces **EXPENSE!**  
And Above All, **SAVES TIME!**

Facsimile of Half-Tones can only be obtained by this **METHOD**

INGREDIENTS USED IN THIS MATERIAL IS THE SECRET OF RAPID CONDUCTIVITY.

**C. B. CRASKE,**

441 to 447 PEARL and 268 to 274 WILLIAM STREET,  
NEW YORK CITY.

**AGENTS WANTED IN EVERY CITY.**

LIBERAL COMMISSIONS OFFERED.

## **A Complete Office . . . Furnished for \$19.75**

CONSISTING OF

Roll-Top Desk, Revolving Cane-Seat Chair, Six-Drawer Cabinet File, One Quart Writing Fluid, One Quart Copying Ink, One Bottle of Red Ink, One Quart of Mucilage, Automatic Inkstand, Waste-Paper Basket, Pens, Penholders and Pencils.

An Indelible Check Perforator, . . . . .	\$2.25
A Stapling Machine (binds paper or fabrics), . . . .	1.75
A 14k. Gold Fountain Pen, . . . . .	.90
Typewriter Ribbons, any make or color, . . . . .	.45
Carbon Paper, 25c. per doz. sheets, or 100 sheets, . .	2.00
Eagle Graphophone, . . . . .	6.50
Edison's Standard Phonograph, latest model, . . . .	16.00
Musical Records, fit any machine, over 1000 selections, per doz, . . . . .	3.50

Send Post-Office Order or New York Draft.

**UNION OFFICE SUPPLY CO.**

83 Nassau St., New York City.

Agents Wanted.

AT OUR EXTENSIVE WORKS IN  
NEWARK, N. J., AND  
HANOVER, GERMANY,

from choice materials and by processes  
peculiarly our own

We make  
the lampblacks, dry colors and varnishes  
forming the components of our  
**Inimitable  
Printing  
Inks**

JAENECKE BROS. & FR. SCHNEEMANN.

(ESTABLISHED 1843.)

*Offices—NEWARK, N. J., and  
No. 536 Pearl St., NEW YORK.*

WESTERN BRANCH:  
188 MONROE STREET,  
CHICAGO, ILL.

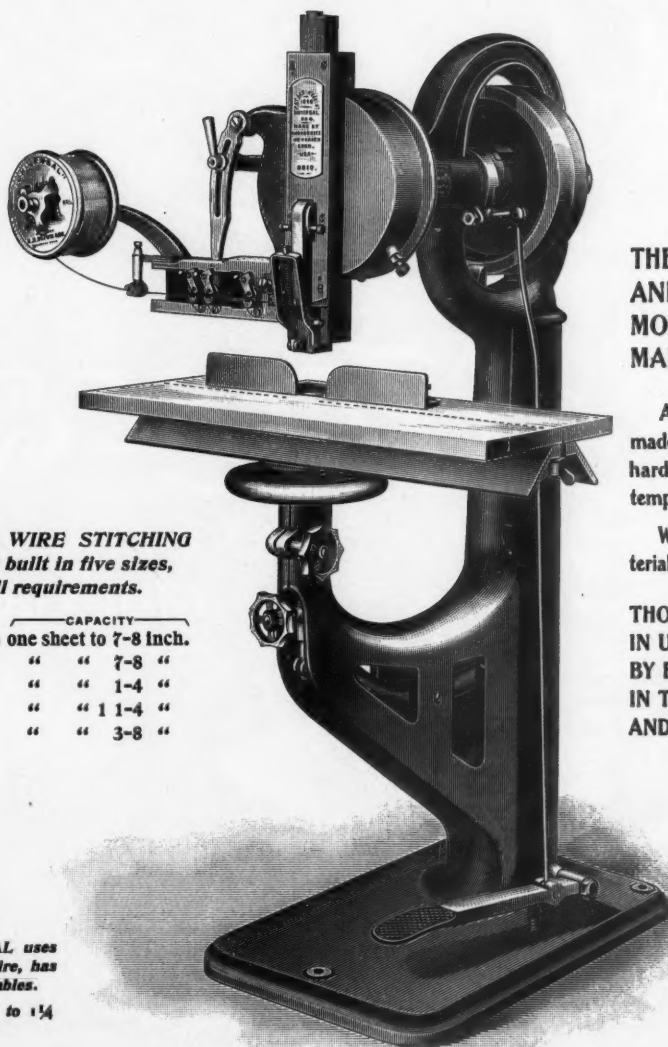


Send 10 cents in stamps for miniature Stock Album, "Reproductions of Celebrated Paintings."

(See specimen of stock subject, page 328.)



# The niversal Wire Stitching Machines.



*The UNIVERSAL WIRE STITCHING MACHINES are built in five sizes, adapted to all requirements.*

No.	CAPACITY	
	one sheet to	7-8 inch.
2	" "	7-8 "
3	" "	1-4 "
4	" "	1 1-4 "
5	" "	3-8 "

*Number 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables.*

*Capacity, one sheet to 1 1/4 inches.*

**THE SIMPLEST  
AND  
MOST PERFECT  
MADE.**

All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

**THOUSANDS  
IN USE  
BY BEST HOUSES  
IN THIS COUNTRY  
AND ABROAD.**

## E. C. FULLER & CO.

SOLE SELLING AGENTS.

279 Dearborn St., Chicago.  
28 Reade Street, New York.

Compliments  
of the  
Season

**A. ZEESE & CO.**

300-306 DEARBORN ST.  
CHICAGO  
ILLINOIS

ESTIMATES and  
ROUGH SKETCHES  
CHEERFULLY FURNISHED  
ON  
APPLICATION

ENGRAVERS BY ALL PROCESSES

# *Ullman's Inks*

in use for thirty years by printers and publishers who prefer  
**QUALITY to PRICE.**

Now cheaper than their poorest imitations.

What are formulas without ability or experience?

You may buy Inks named like ours from salesmen who  
formerly sold ULLMAN'S INKS, but

**No Inks are ULLMAN'S Inks  
Unless they're made by ULLMAN.**

Ullman's Herald News,  
Ullman's Zulu Black,  
Ullman's Extra Fine  
Government Cut Black,  
Ullman's Nubian Black,  
Ullman's Poster Inks,  
Ullman's Fine Colored Inks,  
Ullman's Litho. Inks.

**They Tell the Tale.**

***Sigmund Ullman Company,***

*146th Street and Park Ave.,*

*New York City.*







This is a  
Specimen  
of our ..

# 40c. Cut Ink



IT IS BLACK AND  
CLEAN WORKING

You can see that  
at a glance



Regarding its other Qualities

It is dense, soft and  
free-flowing. Dries  
rapidly when printed.  
Some of our customers  
claim they can send  
work to the bindery in  
3 hours after printing.



NO OFF-SETTING  
NO SLIP-SHEETING



IT IS SOLD AT ..

40 cents in pound lots  
40 cents in 100 pound lots  
40 cents in 1000 pound lots

No Discounts.—40c. net

Manufacturers of High Grade

## F. E. OKIE CO.

### Printing Inks

KENTON PLACE, PHILADELPHIA



THREE GRADES ...  
of Softness of this Ink  
always in stock; try it

This Specimen is one of our Standard Colors

❧ Job Red H ❧

It is a Fine Worker • • • Price, \$2.00 list



**J. E. Okie Company**

Manufacturers of High Grade Printing Inks

Kenton Place • • • Philadelphia, Penna.

Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia,

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for two hundred pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE.

F. V. CHAMBERS.

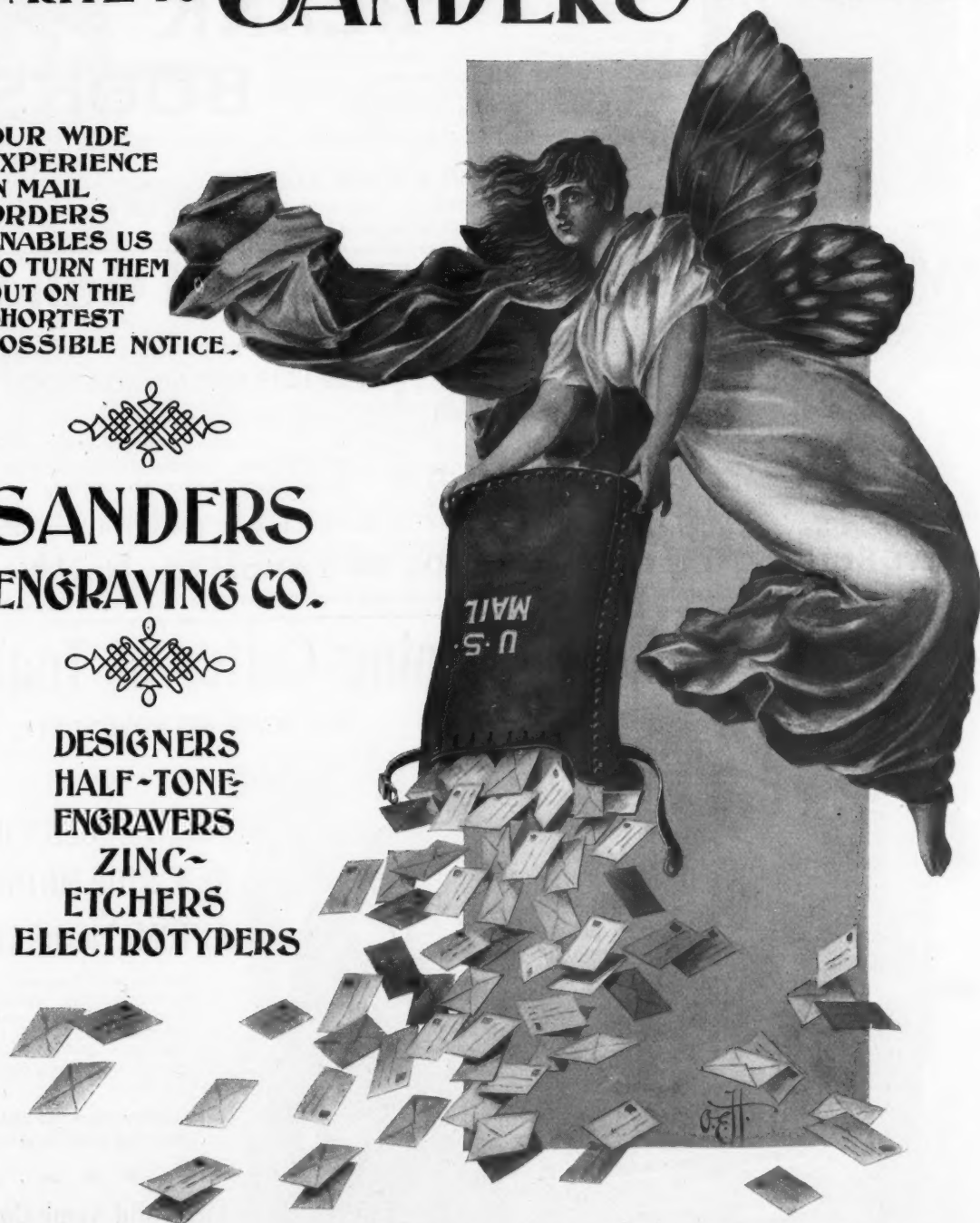


# WRITE TO SANDERS ST. LOUIS

OUR WIDE  
EXPERIENCE  
IN MAIL  
ORDERS  
ENABLES US  
TO TURN THEM  
OUT ON THE  
SHORTEST  
POSSIBLE NOTICE.

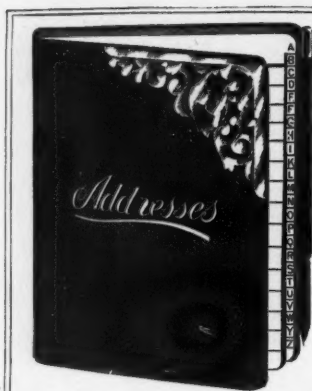
  
**SANDERS**  
**ENGRAVING CO.**

  
DESIGNERS  
HALF-TONE  
ENGRAVERS  
ZINC-  
ETCHERS  
ELECTROTYPERS



**314 N. BROADWAY-- ST. LOUIS-U.S.A.**

Send Ten Cents in Stamps for copy of SANDERS' ART CATALOGUE. A twenty-four page book of the finest art subjects.



## STANDARD

ADDRESS AND  
ENGAGEMENT BOOKS,  
VISITING AND  
SHOPPING LISTS.

BOUND WITH RUSSIA, CALF OR SEAL,  
WITH AND WITHOUT STERLING SILVER  
(GOLD-PLATED) CORNERS AND FRONTS.

OUR MEMORANDUM BOOKS with KEITH'S Paper are Handsomest and Best.

**BOORUM & PEASE COMPANY,** *Makers for the Trade only,*  
101 & 103 DUANE STREET, NEW YORK.

A SELECTED LINE OF  
FINE MEMORANDUMS FOR THE  
**HOLIDAY TRADE**  
...NEW AND EXCLUSIVE DESIGNS...

## BLANK BOOKS

## Wesel's New Zinc-Bottom Galley



JUST AS SUBSTANTIAL AS IT LOOKS.

	SIZE INSIDE.	
Single column, patent brass lined, zinc bottom,	3 1/4 x 23 1/4	- \$1.50
Double " " " " " "	6 1/4 x 23 1/4	- 1.75
Single " " wood rim, " " "	3 1/4 x 23 1/4	- 1.25
Double " " " " " "	6 1/4 x 23 1/4	- 1.50

LESS THE USUAL LIBERAL DISCOUNTS.

This Galley is made with a Zinc Bottom  
of the **UNIFORM STANDARD THICKNESS**,

with or without our patent brass lining. It is  
the only low-priced **standard** galley on the  
market today. In many places it will answer  
as well as a much more expensive one.

ASK YOUR NEAREST DEALER FOR IT, OR WRITE TO

**F. WESEL MANUFACTURING CO., 84 Fulton St., New York.**

LEADING GALLEY MANUFACTURERS IN THE UNITED STATES.

## The "ACME" Self-Clamping Cutter of Today

HAS MANY IMPROVEMENTS,

Including a perfect-acting

**FRICITION CLUTCH,  
NEW STOP-MOTION,  
AND  
AUTOMATIC BRAKE.**

Our new machines can be  
run much faster, without  
noise or jar. The knife  
rises quick and is held by  
Automatic Brake, which  
prevents any running down  
of knife.

We guarantee accurate and safe  
cutting and great durability.



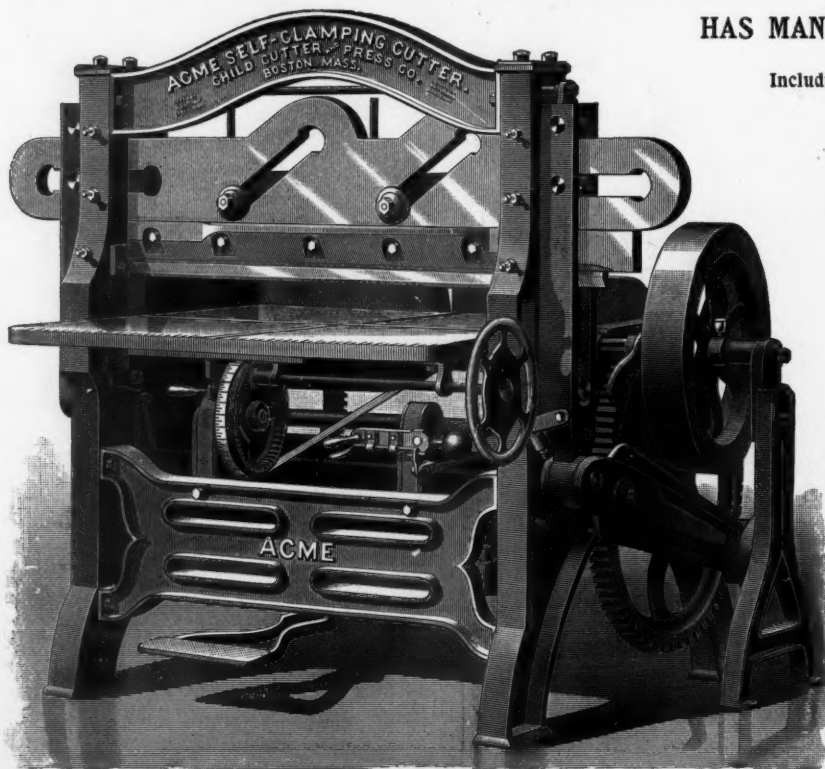
**The Child Acme Cutter  
and Press Co.**

33-35-37 Kemble St., Roxbury,  
BOSTON, MASS., U. S. A.

**E. C. FULLER & CO., Agents,**

28 Reade Street, NEW YORK.

279 Dearborn Street, CHICAGO.

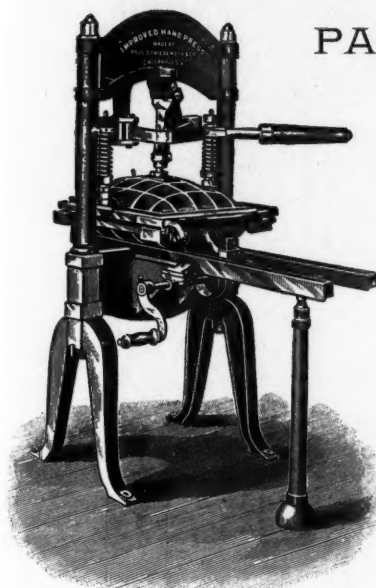


THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF AND FOOT CLAMPING "ACME" CUTTER.

# Improved Hand Press | Reliance Lever Cutter

... MADE BY ...

**PAUL SHNIEDEWEND & CO.**  
CHICAGO, U. S. A.



**T**HIS press is especially designed as a proof-press for printing-office use, and proofs of solid type forms full size of platen can be made on it, without overlaying, equal to a press proof. Perfect proofs of good-sized half-tones can also be made on it.

We make four sizes of this press (platens  $14\frac{1}{2} \times 18\frac{1}{2}$ ,  $17 \times 22$ ,  $20 \times 25$ ,  $22 \times 30$ ), best adapting them to printers' use.

The prices are moderate for the quality of press, bringing it within reach of both large and small offices.

For further particulars, prices and testimonials, write to

**I**TS proportions as to weight are correct, making it the strongest, most perfectly constructed and reliable cutter on the market.

All parts strictly interchangeable. The first and last cutter built are exactly alike.

**Clearly outranks all Cutters of its class!**

No claims are made which are not substantiated by the cutter itself.

It will pay you to investigate. Over 800 sold and in use since their introduction four years ago.

For sale in U. S. by Dealers only, and by MILLER & RICHARD, Toronto, Sole Agents for Dominion of Canada.

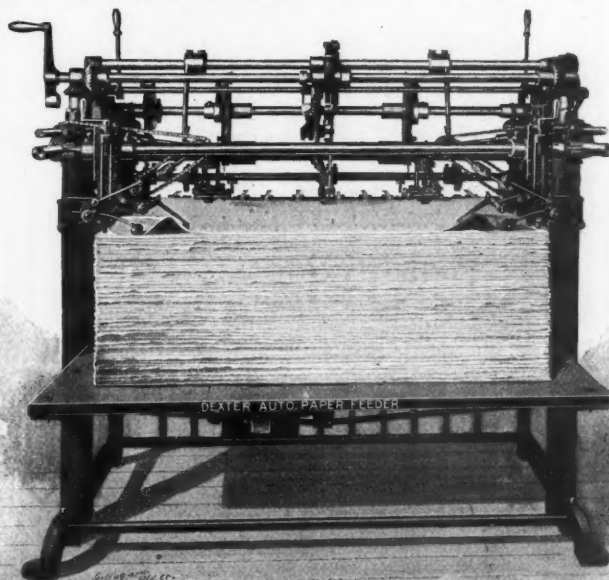


**FOUR SIZES MADE:**  
 $16\frac{1}{2}$ ,  $23\frac{3}{4}$ ,  $25\frac{1}{2}$ ,  $28\frac{1}{2}$  Inches.

**PAUL SHNIEDEWEND & CO., Chicago, U. S. A.**

The above machines are also for sale by JOHN HADDON & CO., proprietors CAXTON TYPE FOUNDRY, London, England, Sole Agents for United Kingdom and British Colonies, except Dominion of Canada.

## THE NEW DEXTER FEEDING MACHINE



**DEXTER FOLDER COMPANY.**

NEW YORK, 97 READE STREET.

CHICAGO, 315 DEARBORN STREET.

MAIN OFFICE AND FACTORY, PEARL RIVER, N. Y. (ONE HOUR FROM NEW YORK CITY.)





# Magna Charta Bond

Unrivalled for Office Stationery & Manufactured by

## Riverside Paper Company

Holbrook, Mass., U.S.A. & Two Mills

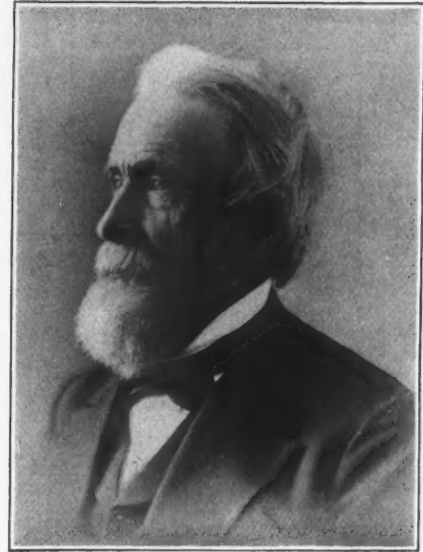
making 20 tons Writing Paper each 24 hours

ESTABLISHED 1830

# COES' "MICRO-GROUND" KNIVES



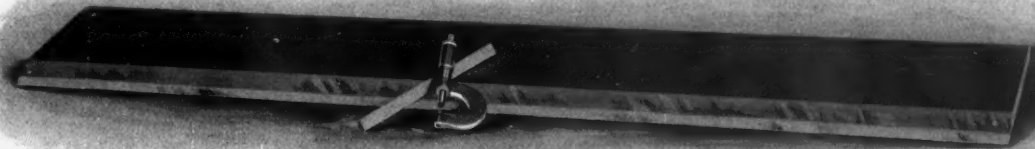
We're talked about by friend  
and foe,  
And "free ads." make our  
business grow.



LORING COES.

## Watch it!

——Talk it over with us.



*The knife of the age*

*By The head of the line—*

## L. COES & CO.

Send for Estimate Souvenir (useful)  
and our Library.

WORCESTER, MASS.

**The...**

**Golding Jobber**

**Rapid and Strong**

**Easily Made Ready Perfect Distribution**

For detailed description price list and terms write to

Direct-connected electric motors can be supplied for these presses.

**BRANCHES**  
NEW YORK  
PHILADELPHIA  
CHICAGO

**Golding & Company,**

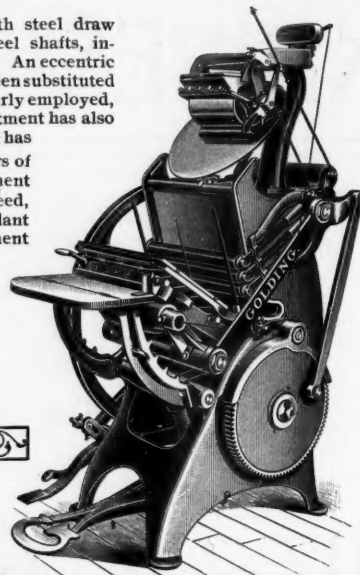
MANUFACTORY & MAIN SALESBROOM

177-199 Fort-Hill Sq., BOSTON

Quantity of **PRODUCT** increased  
Quality of improved

**Improved Model for '99  
Now Ready**

THIS press is built with steel draw bars and enlarged steel shafts, increasing the strength. An eccentric impression throw-off has been substituted for the wedge system formerly employed, and the impression adjustment has also been greatly simplified. It has been brought through years of severest tests to a development affording unparalleled speed, perfect distribution, abundant strength for every requirement and quick obedience to the operator's demand. Made in four sizes—8 x 12; 10 x 15; 12 x 18; 15 x 21 and 12 x 18 Art Press.



ARABOL.

TRADE MARK

**ARABOL**  
MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues,  
Sizes and Finishes.....  
Pastes, Cements, Mucilages.

15 Gold Street, New York.

**SPHINX PAD CEMENT** Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

**ARABOL PAD COMPOSITION** The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

**PRESSMAN'S FRIEND** The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

**MACHINE GUM** For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

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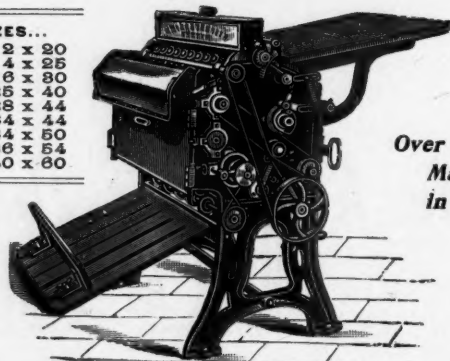
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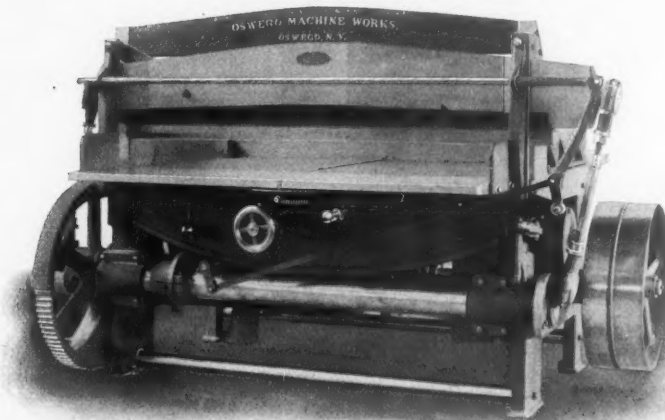
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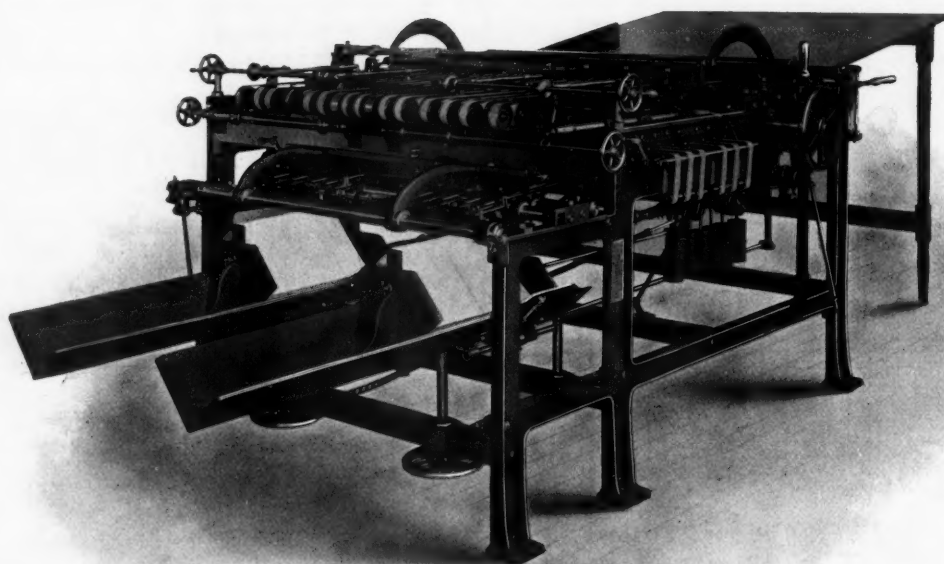
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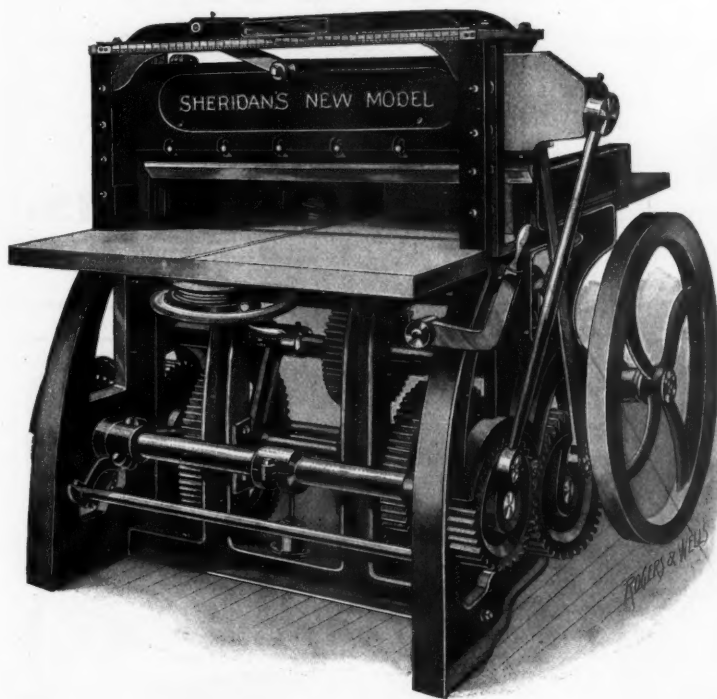
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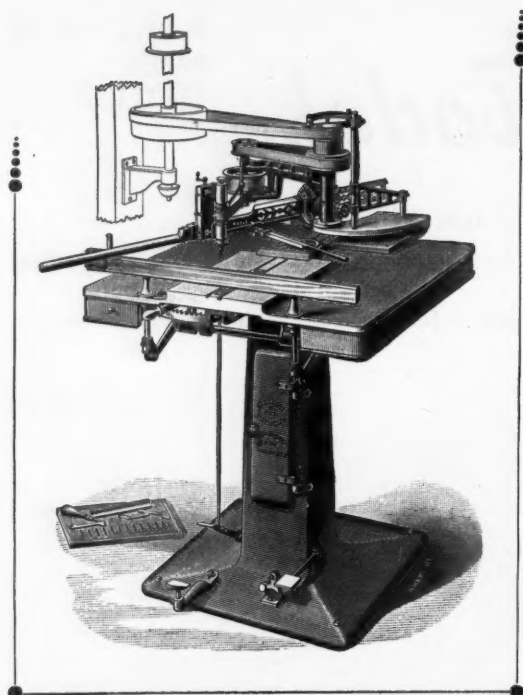
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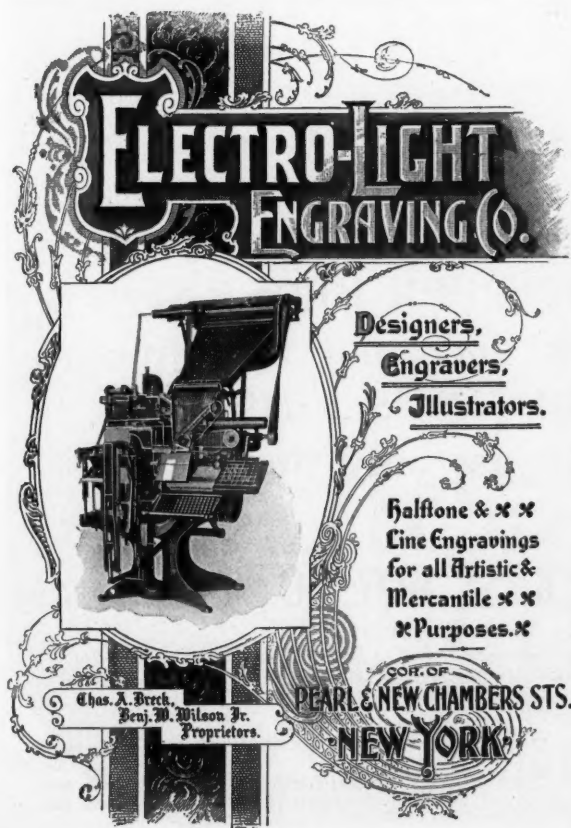
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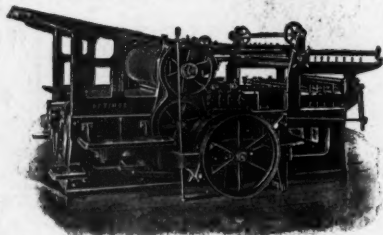
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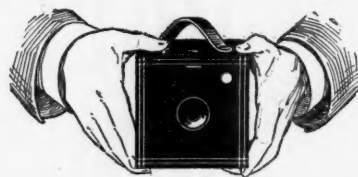
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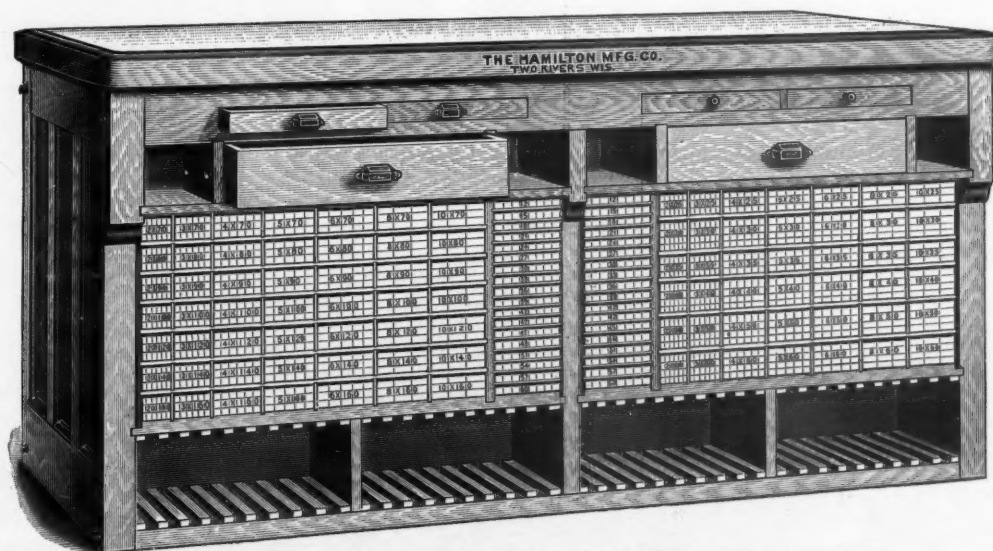
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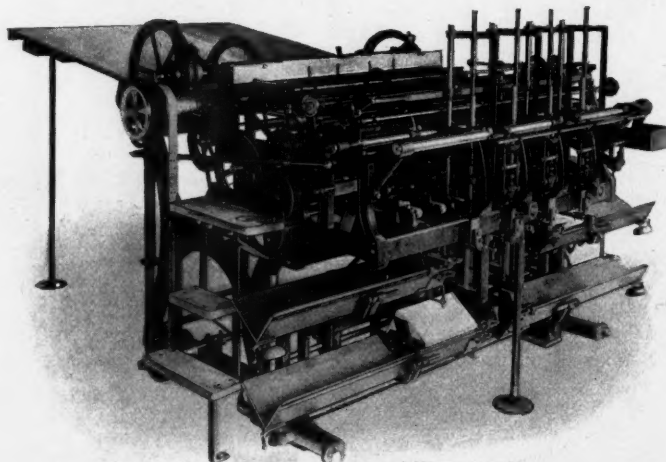
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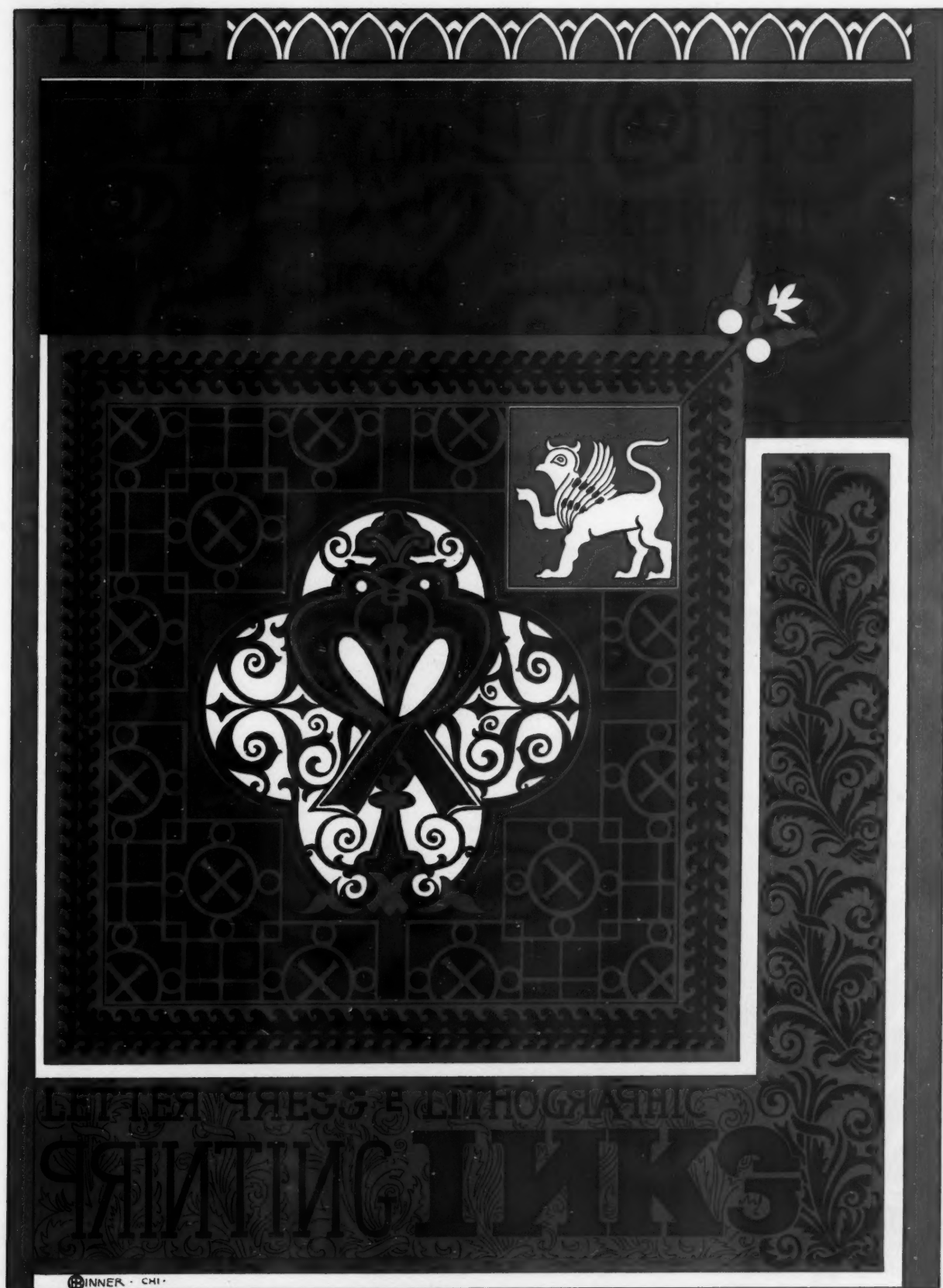


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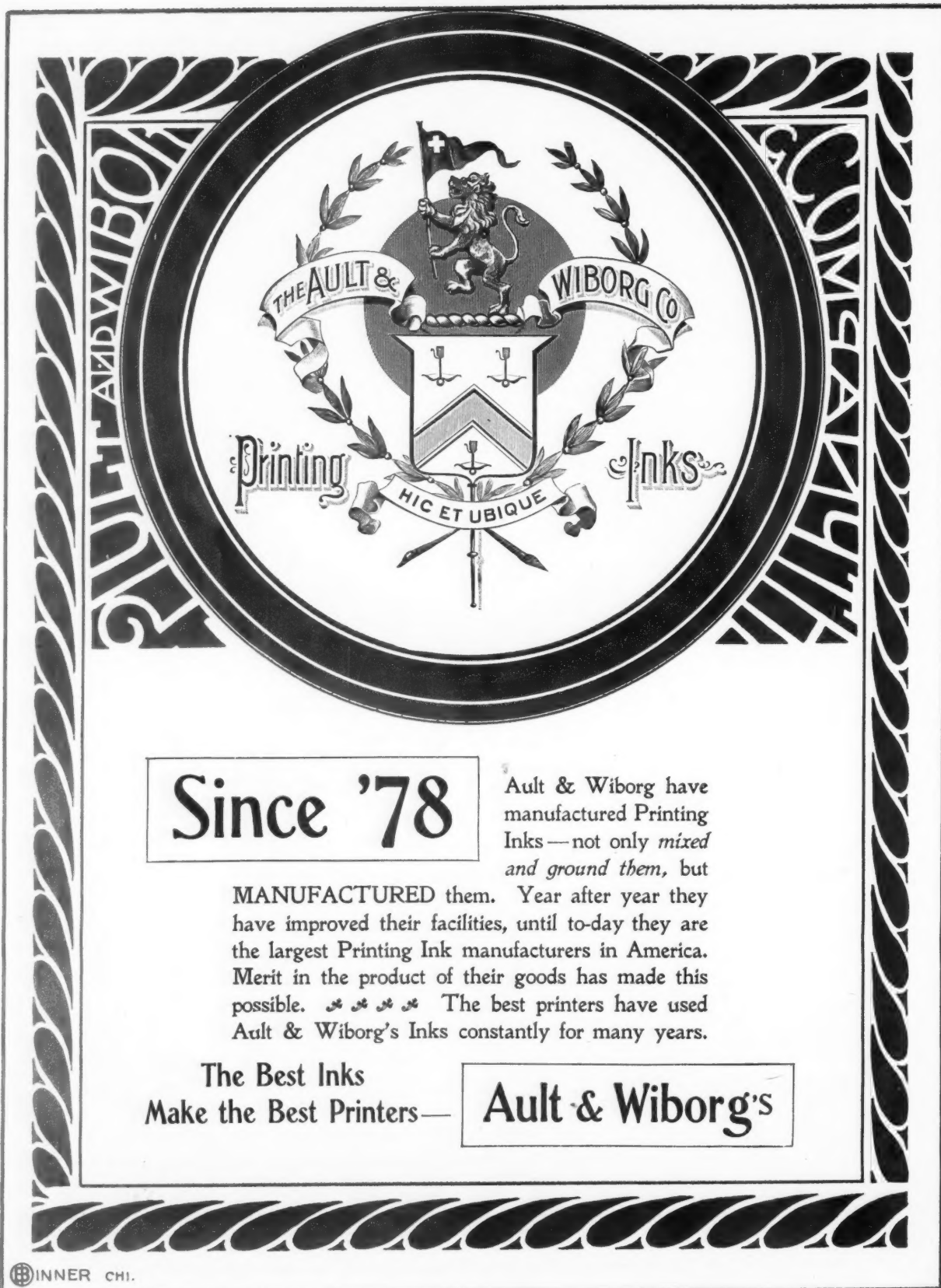
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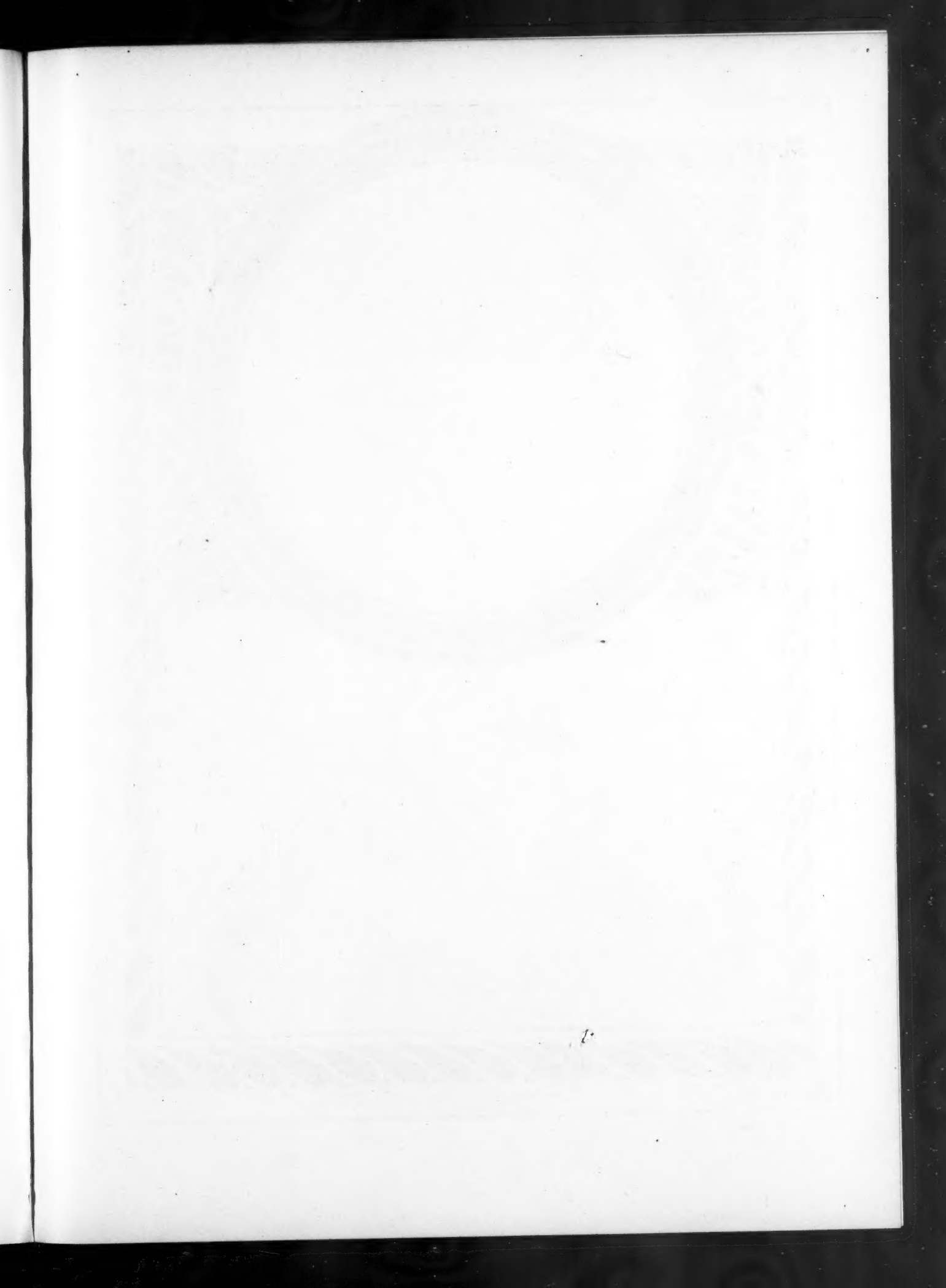
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